



# SCHOOL ARTS

A PUBLICATION FOR THOSE INTERESTED IN ART EDUCATION

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DIRECTOR, MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

## The Davis Press, Inc

Worcester · Massachusetts  
Publishers

The School Arts Magazine is  
indexed in the Readers' Guide  
to Periodical Literature and the  
Education Index

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United States, \$3.00 a year  
in advance  
Canada, \$3.25 Foreign, \$4.00

Canadian  
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Service Limited  
70 King St., East, Toronto, 2

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Worcester, Massachusetts

MARGOT LYON . . . Assistant Editor

Vol. 37 No. 1

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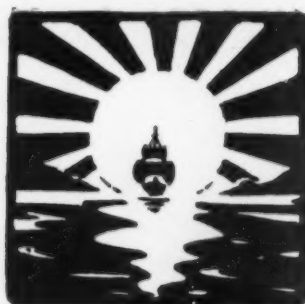
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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA. Subscriptions to SCHOOL ARTS and orders for SCHOOL ARTS PUBLICATIONS should be sent to SCHOOL ARTS, PRINTERS BUILDING, WORCESTER, MASSACHUSETTS.

# FINDING LOST HORIZONS



## an Editorial



TEACHERS of art today, like the men of Columbus of old, are looking for definite horizons on the sea of art education. For years we have been traveling on uncharted seas with the pilots directing explorations with changeable compasses and varying charts. Already, however, the glad cry of "Land, Land," is being heard and we can now see the hill lines of Reason and the forests of Experience are again coming within vision.

- We have decried any guidance of the child in his art expression and yet have listened to the most dictated methods of how to teach the child. The teacher was left no room for personal, individual decision or creative expression in her art of teaching. Yet it must be recognized that no two teachers are liable to face the same community conditions and teaching situations, and therefore must solve their teaching needs by individual decisions and not from directions via the platform or the book.

- It is certainly a contradictory position to expect a teacher who is dominated by hundreds of "must nots" in curricula rules to be expected to be in a frame of mind to inspire the "do it any way you think best" creed in the child. We have erred in stressing much laxity in Art and the Child and binding fetters around the Art Teacher with techniques of prescribed rules for teaching a child without rules. I believe free expression should not stop with the youth but should pass on to the teacher. The art teacher of children certainly realizes that with thousands of types and individualities passing through his instruction that he must vary his technique and his guidance to fit the different mentalities. Common sense and not rules are the best guide when it comes to teaching methods.

- For years we tried to produce, out of blue skies, the same results with art as that supposedly achieved in Europe without any guidance. Today we know that no such work was produced in Europe, and that sympathetic examination of these exhibits and schools have proven that preparation and guidance were preliminaries. The blue skies of enthusiasm and imagination are needed, but the definite horizon of "ground work" gives footing and completes firm Art Education foundations.

- Today the sources of free expression are now saying, "There must be some guidance," and where the educator preferred art teachers who did not draw "too well" for fear of doing too much for the child, they now know the greatest incentive to art growth is the teacher who can lead and not follow his students in art work.

- Where the presence of tools and paints has been urged as a visual stimulus, it is now recognized that there is no stimulus equal to a fine demonstration of what can be done with tools by an enthusiastic art teacher. I can look at a whole window of pianos, guitars and harmonicas without being stirred to become a musician, but let anyone produce beautiful chords with any musical instrument and I crave to do likewise. The Bailey slogan, "Draw and the child draws with you, talk and you talk alone" is truer than ever. Without doubt the bright art teacher with a meager art practice as a background can, by using word pictures, coax the young mind to "shoot" at art, while the artist-teacher may do nothing but draw and draw to encourage pupils doing likewise, but the successful teacher is the one who is capable of both.

- After all, we are finding that the old lost horizons of knowing your subjects well and then varying your method of teaching, depending upon the human material you have to work with, are best. Community needs, plus Common Sense, and above all Enthusiasm, complete dependable, successful horizons for achievement for any Art Teacher.

Pedro J. Bemón

705 v. 37



A still life painting in oils by a student of Marion Bruce Zimmer, Instructor in Oil Painting, College of Fine Arts, Syracuse University, Syracuse, N. Y.

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School Arts, September 1937

See Article, "Beginning Still Life in Oils"—Page 5.

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### JEWELLED LUPIN

Nature's Lupin Leaves design an  
all-over pattern through the camera

FIRST PRIZE PHOTOGRAPH (NATURAL HISTORY)  
FAR WESTERN PHOTOGRAPHIC SALON - 1937  
BY HERBERT E. LACEY - SPOKANE, WASH



# ART IN EVERYDAY LIFE

MARK MCMILLIN  
San Bernardino  
California



FOR MANY YEARS art teachers have been convinced that our high schools should offer a general course in art—a course designed to meet the aesthetic and practical needs of that great body of students who otherwise would have no direct contact with the art department. Up to the present, as everyone knows, art education has been focused almost exclusively around the development of those few talented students who had a natural gift for drawing and painting.

- Now, however, we are developing a new concept of art. We are becoming increasingly aware of the fact that every student should have some understanding of and appreciation for the general, fundamental principles underlying art, as it exists in all its forms in the world around us.

- Whether we are conscious of it or not, art directly touches the life of every individual during every day of his life. In our homes, for instance, we are constantly "creating" a picture by the selection of furniture and other objects. By means of gardens and lawns we "create" artistic backgrounds for these homes. But is the average adult, the average home-owner, competent to select beautiful surroundings and to arrange them so harmoniously as to produce a truly beautiful picture? Art teachers, perhaps more than any other one group, realize that the average American is rarely educated to establish for himself a home and surroundings that are truly artistic.

- Because of this realization, the art department of the senior high school in San Bernardino, California, now offers a new course that is unique in that it is aimed to meet the needs of the non-art rather than of the art student. This course, called Art in Everyday Life, is open to all students, no prerequisites are necessary, and it may be taken for one semester or for an entire year as each semester is entirely independent of the one preceding it.

- The course, which includes ten units of work, aims first to give an understanding of the fundamental principles of art and their application to the everyday life about us. The first unit, therefore, opens with illustrated talks on line, dark and light, and color, as they are related to design. Next, the instructor discusses and illustrates the value of art to the individual—in travel, in the home, and in the designing and selection of clothes—and also the financial value of art to the individual. Fortunately for the students, the instructor has traveled widely and has collected a variety of art objects from all over the world. These are used extensively for illustration.

- The second unit deals with the value of art in the home; home architecture, interiors, and gardens. In this section are studied: the placement of the home on the lot, the different types of home architecture, interior planning and decoration, accessories, types of gardens, and a special study of flowers, trees, and shrubs, as well as such accessories as furniture, pottery, outdoor fireplaces, and pergolas.

- The third unit includes a review of art in its relation to the school. The class studies the interior and exterior beautification of the school, and carries out at least one practical project of school improvement during the year.

- The fourth unit relates to art in its relation to the community. Here, city planning is discussed, also civic architecture, the planning of parks and playgrounds, and the eradication of all unsightly signs and buildings which detract from the beauty of our city.

- The fifth unit concerns the commercial value of art. Specifically, it includes a study of increased business through artistic advertising material and through the understanding of color and fine design. Also, window decoration as an art is discussed, as well as good salesmanship through the medium of the artistically designed and decorated stores.

- The art of the theatre makes up the content of the sixth unit, and includes stage designing, stage sets, lighting, costuming, and masks. The seventh unit deals with art in industry—art as expressed in pottery, textiles, glass, metal, and miscellaneous articles. Just as important is a discussion of art in the designing and publishing of books, and in the designing of modern machinery.

- The eighth, ninth, and tenth units include, respectively, art in photography; the graphic arts of prints, linoleum cuts, wood blocks, wood engraving, etching, lithographs and prints; and last, the art of flower arrangement for the dinner table, living room, hall, and public buildings.

- This new course has proven so popular since its inception three years ago, that now two sections are necessary to accommodate the large number of students desiring to enroll. There can be no doubt that such a course fills a long-felt need within the art department and within the lives of the students themselves. Ultimately, it is hoped that the results of the course will be realized in a community of more artistic homes and furnishings, finer public buildings, better and more artistic parts, more definite city planning and, in general, a more highly cultured and more beautiful community in which to live.

# PURPLE COWS

LENORE MARTIN GRUBERT  
New York, N. Y.

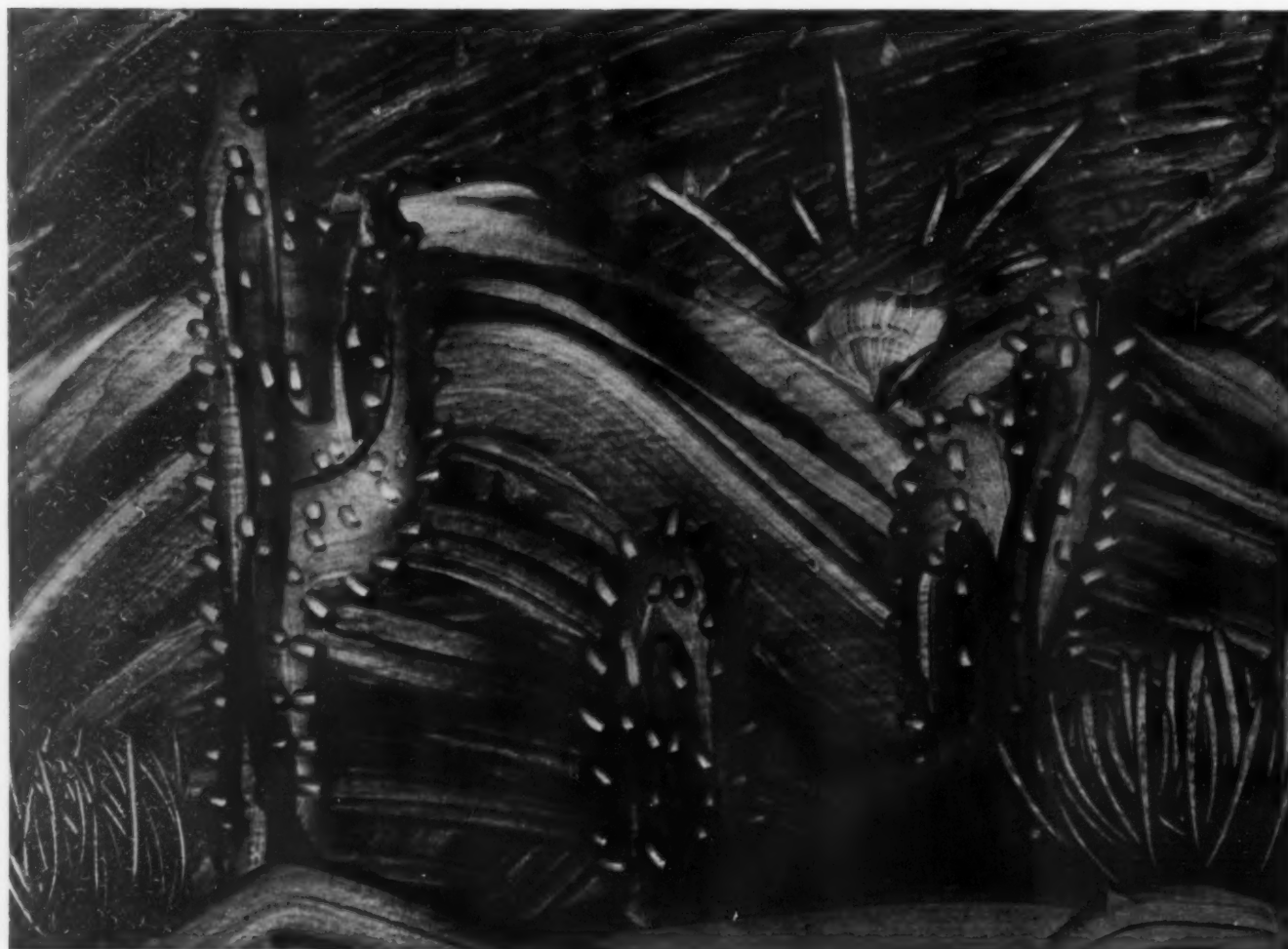


NINE-YEAR-OLD SUE, standing before her easel, very decisively finished her picture with a bold stroke of color. Apparently satisfied with her result, she looked to see what the other children were painting. A quick survey appeared to satisfy her curiosity as she readily recognized the familiar forms of fantastic flowers, semi-realistic boats, lopsided houses, etc. Noticing that the teacher was looking at her picture, Sue returned to her easel anxious to hear any comments which might be made.

• The teacher showed her appreciation of the splendid manner in which Sue had painted what she had to say. An unhesitant approach with the medium had produced a huge purple animal surrounded by green grass, queer but fascinating flowers, and the customary sun radiating beams of yellow. In talking with Sue, the animal was found to be an ordinary cow waiting to be milked.

• What did the teacher do? Did she gasp or snarl, "A purple cow, is a cow purple?" Did she ridicule the child before her classmates and in so doing help to foster an inferiority complex or inhibitions of meekness and fear? No, indeed. She simply proceeded to find out whether or not Sue had ever seen a cow. Discovering that her experience with cows was limited to the morning's acquaintance with the milkman, her choice of color was known to be a preference for that color at the particular moment.

• This brings one to a much discussed and controversial issue: Should a teacher in any manner interfere with the free spontaneous expressions of children? Referring to the purple cow, I would most emphatically state that when a child paints a realistic animal in a color unusual to its species, due to unfamiliarity with the actual appearance, plans should be formed to awaken a consciousness to the true condition. This does not imply that the child is bluntly told that she is wrong, but she is tactfully placed in a position to see a difference between what actually is and what she thinks is a fact. Various procedures are possible. If a teacher finds that the entire class has never seen a cow, what an exciting group excursion could be planned to see a dairy! If this is impossible, the class study of milk will afford a perfect opportunity for the exhibiting of colored pictures of cows. Gradually an under-



## YOUNG AMERICA PAINTS

CHILDREN of all ages have found finger painting an intriguing method for self expression. The picture of the little artist shown here busily creating a pattern and the cactus scene on the opposite page, were parts of the recent second annual exhibition, "Young America Paints," at Rockefeller Center, New York, sponsored by Binney & Smith Co.



standing will evolve which will of itself change the child's idea and lead to an intellectual criticism of her former drawing. Let me emphasize the point that the purple cow is in itself no matter of vital concern, but the opportunity for growth presents itself and the teacher should be quick to grasp all means of furthering knowledge.

- There are only two instances when I would accept purple cows or similar misconstrued representations without trying to improve the pupil's power of vision: First, if a child is in a development stage when his drawings are scribbles or crude symbolic forms and they have no relation to living objects. His expressions are merely a result of manipulative activity. Second, if a pupil has advanced in art development and purposely paints conventional purple cows, etc., as part of his design arrangement.

- The formerly stated question, brought to a consideration by Sue's work, may now be viewed in a broader scope. Should a teacher guide children to greater powers of observation or should she allow them to continuously repeat mistakes occasioned by the lack of experience? Should she contribute to the interests of her pupils by suggestion and group planning or should she allow them to statically repeat their impressions of activities or their interests limited by narrow experiences?





# BEGINNING STILL LIFE IN OILS

MARION BRUCE ZIMMER  
Instructor in Oil Painting  
College of Fine Arts, Syracuse, N.Y.



LESSON 3a



LESSON 3b



“SOMEONE has said that ‘the chief goal in modern teaching of Art should be the enjoyment and understanding of Art through active creation and appreciation.’ My class, which is composed of the really talented

students from our high schools, is not, I fear, the exception but the proof that ‘enjoyment and understanding of Art through active creation and appreciation’ has not been taught, for I find that most of my college students still lack initiative and a great many lack appreciation.

- For many years only one student out of my class of thirty-five has had previous training in one of the major mediums, although this year there are three. It would appear then that no special instruction has been given the exceptional student. It is true that classes in secondary schools are usually so large that they have to be taught mainly for the benefit of the average student. Nevertheless, advanced training in appreciation, and especially in mediums, must be provided. If a child has musical ability, lessons in music are given him long before he reaches high school age. A potential pianist is not obliged to wait until he is seventeen before he is taught to play the piano. But the young artist must begin at seventeen, and perhaps for the first time learn to think in terms of the medium towards and for which all his previous efforts have been directed. Thus, much later than the young pianist, the young painter is forced to spend a deplorable amount of time and energy in learning the actual use and handling of his materials.

- In reviewing a Syllabus for Art in the Secondary Schools, I find that provision has been made for twenty-two courses. Thirteen of these are practical, such as applied design, lettering, commercial advertising, interior decoration, home planning, and handicrafts. Six are for the study of various mediums, such as pencil and pen and ink which are encouraged and charcoal and water color which are suggested but considered subordinate. There are two courses in art appreciation and one in history. Homework, consisting of reference material collected in notebooks with due attention to neat borders and clean lines, plays a very important part in this syllabus. No mention is made of the mediums in which great works of art are executed.

- Since, from my own observation and experience, our talented student has little originality and appreciation, we can assume that the average student lacks these qualities even in a greater degree. Might not this proportion of thirteen practical to two appreciation classes be partly the answer to our problem?

- Mr. Pedro J. Lemos, in an article ‘Art by Proxy’ in the January SCHOOL ARTS MAGAZINE, has said that one hour of actual practice at painting or handicraft is worth twenty-five hours of listening to how it was done or why the artist did it. Most of us will

agree with Mr. Lemos that there is not enough actual practice in painting, and that even the classes now being taught, teach the care of notebooks and how to follow directions rather than art principles and the training of the individual student. If classes in charcoal, water color, oils, and modeling balanced those in applied design and advertising, art appreciation could be taught more effectively through the actual medium of the painter. It is true that the principles of design are taught as a means to this end, but in painting, for example, these principles are only one of the elements of construction. Moreover, design, usually studied as a two-dimensional element, is then applied to a three-dimensional problem.

- Is it not strange that neatness is emphasized to the detriment of the individual's artistic development, and largely because of the over-emphasis on pencil and pen and ink? More pliable mediums probably would be better, such as "Finger Painting." It has the "feel" of the material and a definite texture in itself, producing results with sweep, rhythm, and bigness. Then, when the interest span of the student lengthens and observation is trained, "Finger Painting" can be replaced by the mature medium, oils.

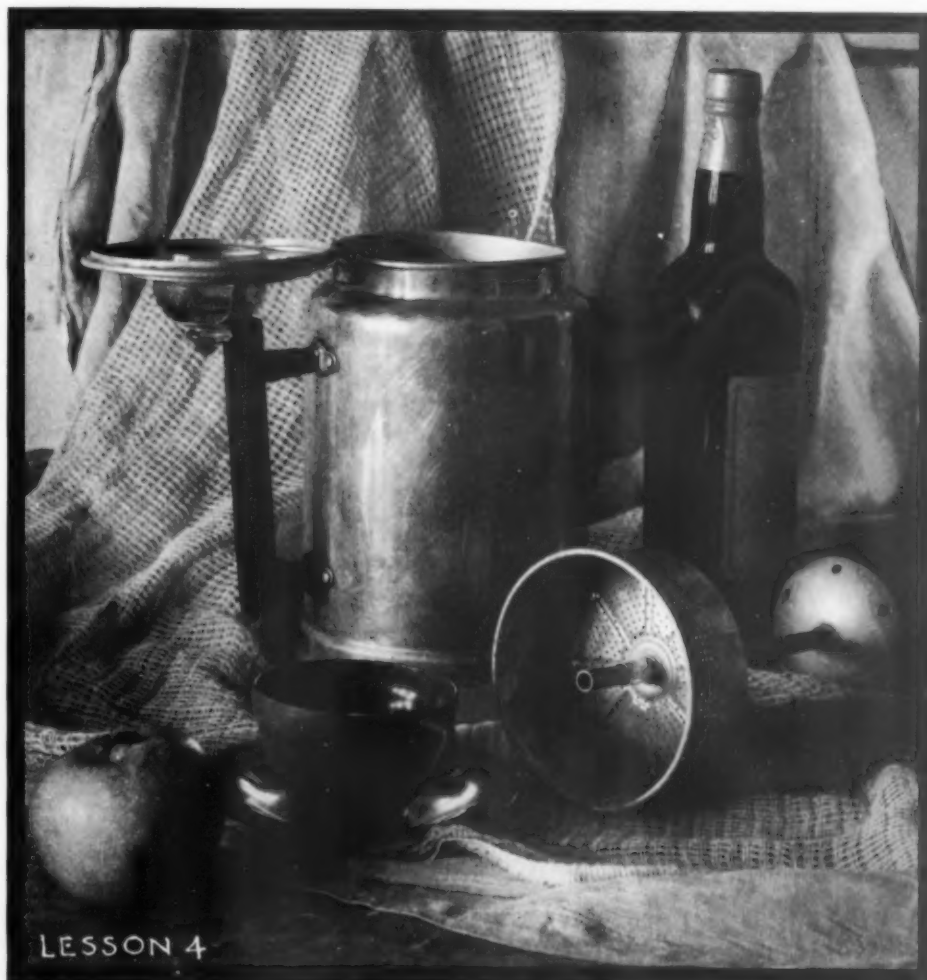
- High cost of materials has always been the excuse for the omission of oil painting from the high school curriculum. However, many good and inexpensive paints suitable for the beginner are now on the market. Cost can further be reduced by the use of painted boards in place of canvas, and glass or

enameled trays in place of palettes. Another excuse is the belief that oils are "hard to handle." But with proper supervision and a little training oils need be no more of a problem than "Finger Painting" or water color. This brings us to the following question: If high school teachers had as much experience and training in oils as they have had in other mediums, would not oil painting be taught?

- As I have said, three of my students this year have had previous instruction in oils. Their experience falls into one of two classes. First, the teacher, who has no training in oils, finds a talented student who wants to paint. Not knowing the principles of construction in paint and, consequently, the methods for achieving them, she allows the student to copy reproductions or inferior originals. Although this does give him some knowledge of the medium and some appreciation, it retards and perhaps stills his creative urge.

- Secondly, the teacher, who lacks training but who has a feeling for construction, arranges still life groups, but the student is compelled to work out his own methods. The result is that he subordinates everything to his eye rather than to his brain. In addition, the teacher, handicapped by limited knowledge, can offer suggestions applicable only to that particular set-up. There is no indication of general method through manipulation, observation, and construction by means of which the student is enabled to express his own desires through his medium of paint.

SCHOOL art departments neglect the practice of oil painting. Contrary to general opinion that oil painting is difficult, those who know all art mediums agree that pen and ink and water color are more difficult artistically than "oils." Miss Zimmer's article presents logical and practical reasons toward more oil painting in our schools.





• A beginning class in still life in oils should include: design, construction based on solids, form planes, value planes, sources of light, center of interest, construction of high light, low light and shadow. In color it should include: tonal harmony, local color, broken color, direct and indirect painting. It is only after the student has some knowledge of these that lessons can be planned in conjunction with the appreciation of great paintings or the method of a great painter. Then still life groups can be used to interpret the methods of such painters as Monet, Cezanne, Gauguin, or a Master of the early Dutch School.

• In teaching Beginning Oil Painting I have discovered that the student must be told what to do, what to look for, how to think, and how to put the paint on the board. Every lesson should have as its object: the development of the hand, vision, mind, and taste, all lessons following each other in logical sequence towards the gradual building up and mastery of the medium.

• My class meets one morning a week for three hours. The problems incorporated in each of the following lessons can be used in a class lasting forty-five minutes, a single period being sufficient for one problem. Furthermore, it is better to repeat the problem than to spend another period on the same set-up. This is particularly so at the beginning because it stimulates the student's interest.

• At first the objects used in the groups should have very simple shapes based on the cone, cylinder, square, and sphere. Drapery and shadow boxes are not used until about the fourth lesson. The colors of the objects should be secondary or tertiary. Copper, aluminum, black, and white dishes are used even though they are difficult for the beginner—but so is everything at first—and these particular objects force the student to observe color as well as form. Since the problem at this time is to learn to mix color, all blacks and whites are mixed, and objects whose main color can be taken straight from the tube are not employed.

• This is the list of materials I give my class: four bristle brushes ranging from a quarter of an inch to an inch and a half (if necessary a small and a large brush are sufficient), palette, oil cup, palette knife, linseed oil, turpentine, paint rags, charcoal, wall board which has been painted with whiting, and glue (in place of canvas), a large tube of white, a good sized tube of alizarin crimson, permanent blue, permanent green, and smaller tubes of vermilion, orange, three yellows, sienna, umber, black and, later, a cold blue and a cold green. Lt (light) and dk (dark) after the name of a color on the tube means that the color is lighter or darker than usual, the general color being the one to be used.

• Lesson I. Problem: to set up the palette, to practice mixing paint; to study three values of each color and the three color movements.

• Place each color about an inch from the edge of the palette and about an inch away from another color. In order to have both hands free, the palette should be placed on a stand or held on the lap. Use

one brush at first and learn to keep it clean by dipping it in turpentine and wiping it off between strokes. If the charcoal of the line drawing comes off the board too easily and mixes with the paint, blow fixatif on it. Keep the center of the palette—the "ring"—clean, and mix your colors there. To mix color take a clean palette knife, place the colors used to make the desired tone in the "ring," and with two or three firm strokes of the palette knife turn the paint clear over so that it is just mixed together. Lift this value and group with the primary. Be sure to wipe the palette and brush before mixing another color. When setting up the palette squeeze the white on the center of the palette first. If there is too much oil in the paint, it should be wiped off; if there is not enough, more linseed oil should be added and mixed in with a palette knife. The consistency should be quite moist but not wet enough to run. As can be seen from the diagram, some colors are used in larger quantities than others.

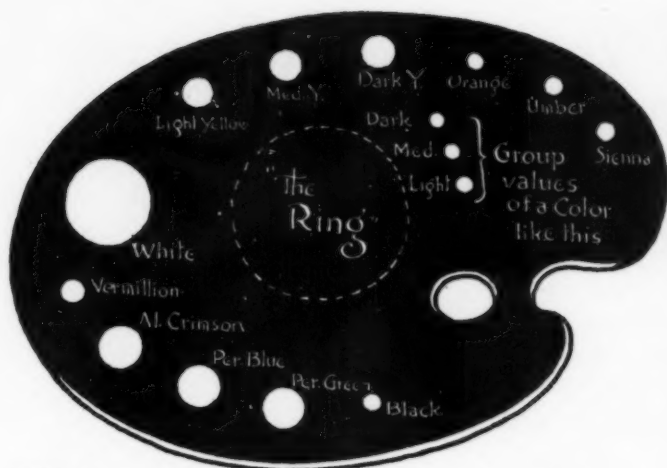
• After the palette has been set up, the student extends the color range. At first white is mixed with every color so that there are three values of each color. Practice the three movements, which are:

• The light to dark movement: white paint is added and about three values are mixed for each color. For instance, if blue is used the result will be the blue as it came from the tube, two different middle values of blue, and a pastel blue. The cold and warm movement: mix different values of different colors together; try to make a cold and warm value of each color. For example, green: add blue for cold green; add yellow for warm green.



Painted from Lesson 4





- |                     |                  |                |
|---------------------|------------------|----------------|
| 1. Black            | 5. Vermillion    | 9. Dark Yellow |
| 2. Permanent Green  | 6. White         | 10. Orange     |
| 3. Permanent Blue   | 7. Light Yellow  | 11. Umber      |
| 4. Alizarin Crimson | 8. Medium Yellow | 12. Sienna     |

• The pure and the gray movement: a pure color is usually the color as it comes from the tube plus white; a grayed color is any color using some proportion of the three primaries.

• Lesson II. Problem: to apply color to paper, and to tell the difference between cool, warm, pure, and gray colors, also between contrast and harmony.

• Set up the palette correctly and increase the number of colors on the palette by mixing the various values of each color. Draw the groups with charcoal in firm black lines on white paper. These should be outline drawings of two or three simple objects with a plain background and foreground. With a large brush held correctly—that is with the thumb and all fingers on top of the brush—fill in the areas with flat easy strokes; leave the charcoal line in to make a clear division between the colors. Four to six drawings one-half actual size can be placed on one sheet of charcoal paper.

• The set-up should illustrate:

1. (a) cool colors: blue, lemon-yellow, cold green, or blue-red.  
(b) warm colors: orange, cadmium-yellow, yellow-green, brown, etc.
2. (a) pure colors: mixed colors of cold and warm.  
(b) grayed colors: actual use of grayed colors as found in aluminum, faded materials.
3. (a) dark and light contrast: use of dark and light objects.  
(b) close harmony: use dishes with very little change in value or different tones of one color.

• Group 1, 2, or 3 can be used as separate lessons, although they are considered as a single problem in a three-hour class.

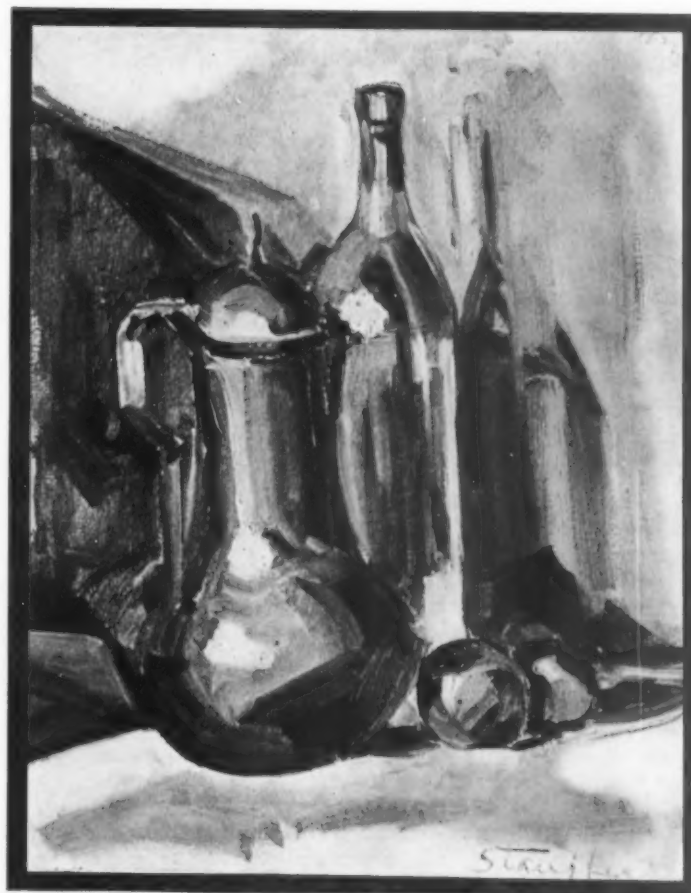
• Lesson III. Problem: paint form and value planes.

- (a) form planes: place the group of two or three objects in a shadow box parallel to the light.  
On a painted board sketch the group with charcoal in firm lines marking the fronts, sides, tops and bottoms of the objects. These are known as form planes. Set up the palette, mix the main tones with the palette knife and the secondary tones with the brush, and with a medium size brush fill in the planes.
- (b) value planes: use the same group in the shadow box at right angles to the light.

Follow the same procedure as in Lesson III (a). However, after drawing the form planes, mark out the shadow and light planes. These are value planes.



Painted from Lesson IIIa



Painted from Lesson IIIb

# OUR "OPEN-UP" PAGES

SCHOOL ARTS  
for SEPTEMBER 1937

**HALLOWEEN ANIMALS** is a subject which will allow for the play of students' imagination. History of the ages shows the gargoyles in architecture, the imaginative animals woven into historic fabrics, and depicted in old maps to have been an enjoyable subject with artists of long ago. There are many ways of doing "stand-up" animals. Two simple forms are shown opposite.

**HALLOWEEN OWLS** can become an enthusiastic abstract design game when reduced to the use of limited shapes or restricted to the use of certain units. The simplest problem is to design owls within the six geometric forms, such as the circle, oval, ellipse, square, oblong and triangle, as suggested opposite. Next, the designing of the owl with circles and parts of circles as shown on the Open-up sheet.

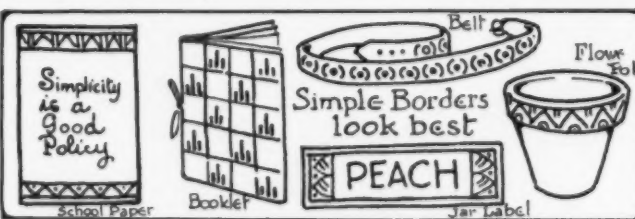
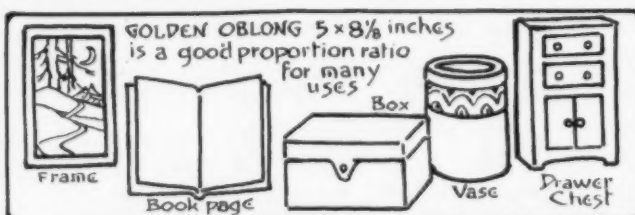
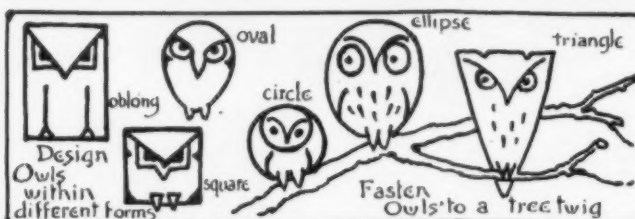
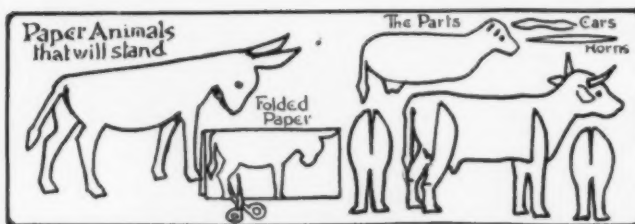
**POTTERY DESIGN** is greatly simplified if based upon the ancient and still much used Golden Oblong of the Greeks. We use this proportion as applied to pottery, but it may be used in every avenue of design. The student in designing pottery should plan the shape within this proportion, and keep the widest part of the vase either below or above the center.

**WATER CARRIERS** is an ever-appealing subject to the artist. Fortunately this picturesque custom continues in many countries and artists seek the villages and cities as sketch grounds where water carriers still go to the springs or fountains. Collecting and studying the costumes and water pottery of the many world types of water carriers is art, history and geography fused. Water carriers have been used in many famous paintings and sculpture. The most famous of these is the Parthenon frieze of water carriers in the British Museum. Planning a group of water carriers in a mural group is an interesting problem for students, in which varying compositions may be developed. Tile and book designs as well as posters and stained glass uses can also be made.

**POTTERY OF THE AGES** is a subject which develops into many avenues of art and social study. The study of different types of pottery used in our country during different stages of its history is one worthwhile plan. Much history and travel knowledge comes with the same project applied to other countries. Past records of nations come often from its excavated pottery.

**SIMPLE BORDERS** as a subject is a valuable practice for even advanced students, as design seems to constantly gravitate toward more complex and intricate patterns. After all, the best design is that of a very simple form thoughtfully and artistically applied. Subtraction and not addition is the greatest corrective in designing, and therefore why more simple designing is worth while.

**CARTOONING** is always a favorite subject in any art class and especially with the boys. Cartooning may be just "laugh" pictures, or may become great enough to mold public opinion, as history proves from the downfall of the Tweed groups to the great influence played by our cartoonists in many present prominent magazines on political and social situations. Illustration with humor "goes over."



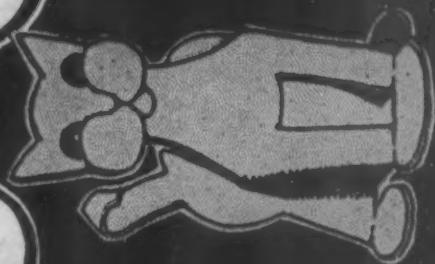
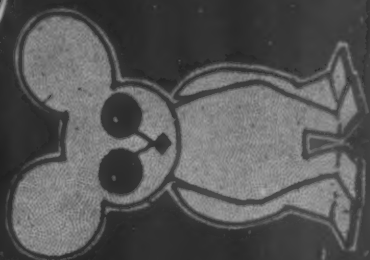
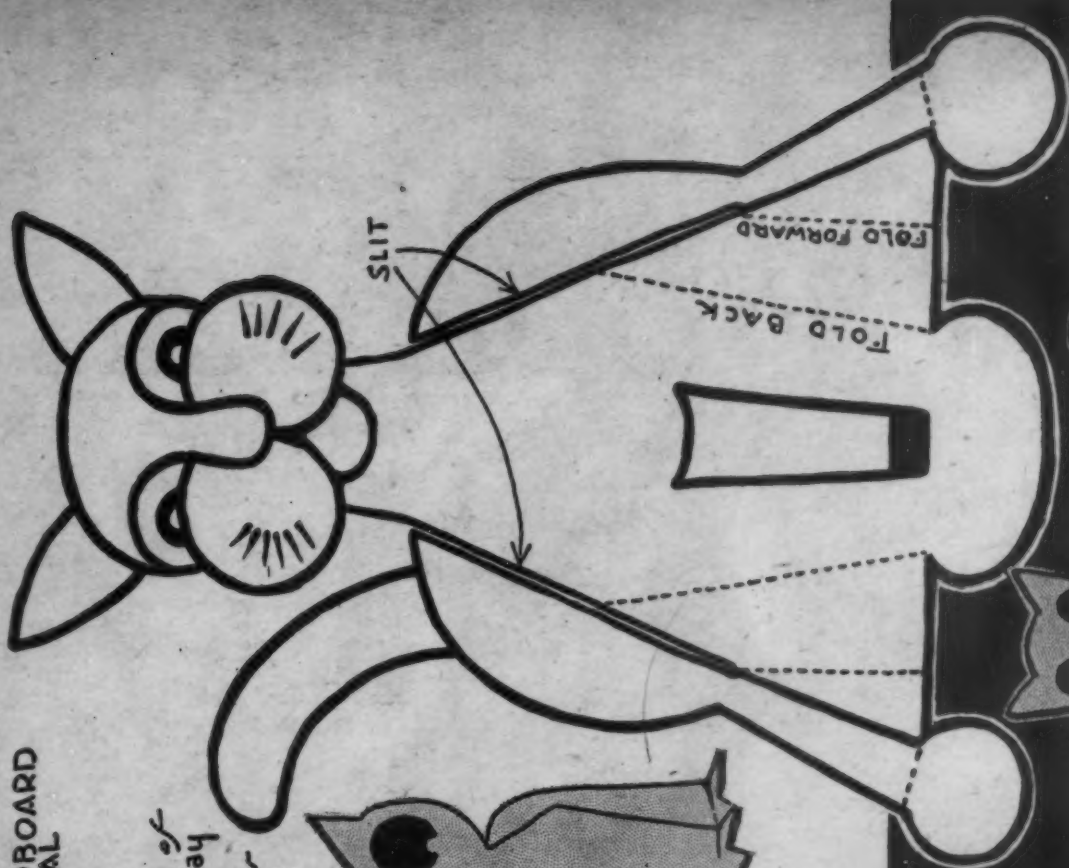
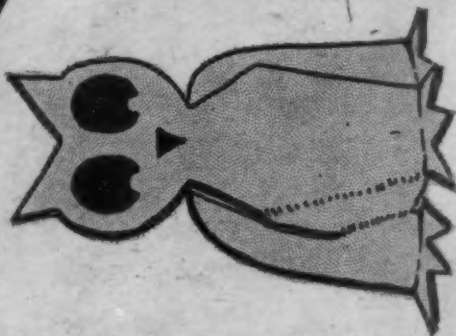


# HALLOWE'EN ANIMALS

Cut from THIN CARDBOARD  
or THIN SHEET METAL



This type of  
pattern may  
also be  
used for  
BIRDS



Told over top  
without creasing.  
Lock slits in  
tabs, and bend  
out feet 1/2  
stand.

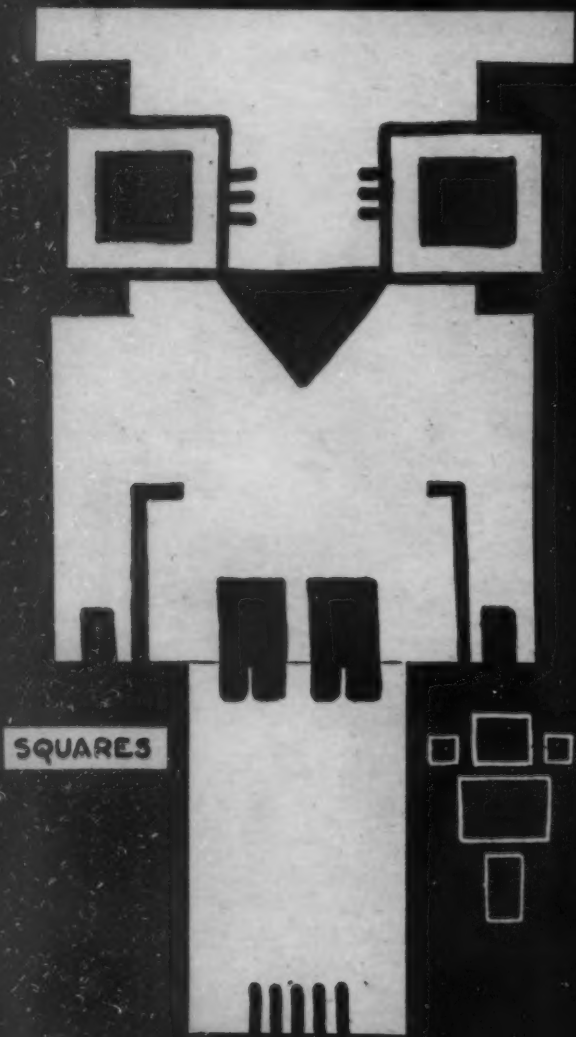




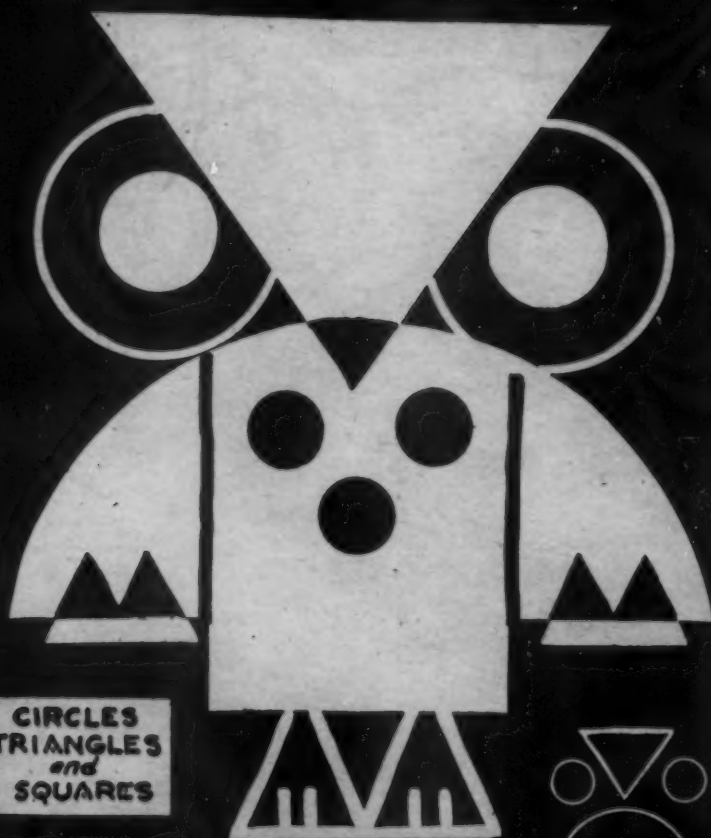
CIRCLES



TRIANGLES



SQUARES



CIRCLES  
TRIANGLES  
and  
SQUARES

# FOUR ABSTRACT OWLS

ESTHER DELEMS





Widest part above and below the Center



The Golden Oblong is folded down the Center



GOLDEN OBLONG

5 x 8 1/8 inches

The Greek's IDEAL PROPORTION

## POTTERY DESIGN



The shapes may be cut from oblongs folded across the center



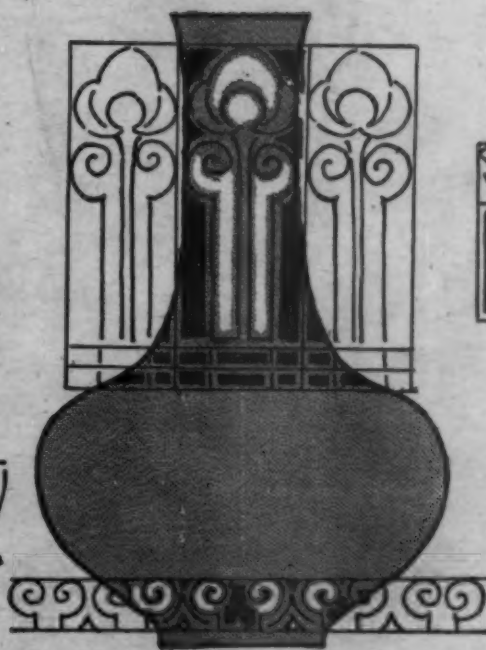
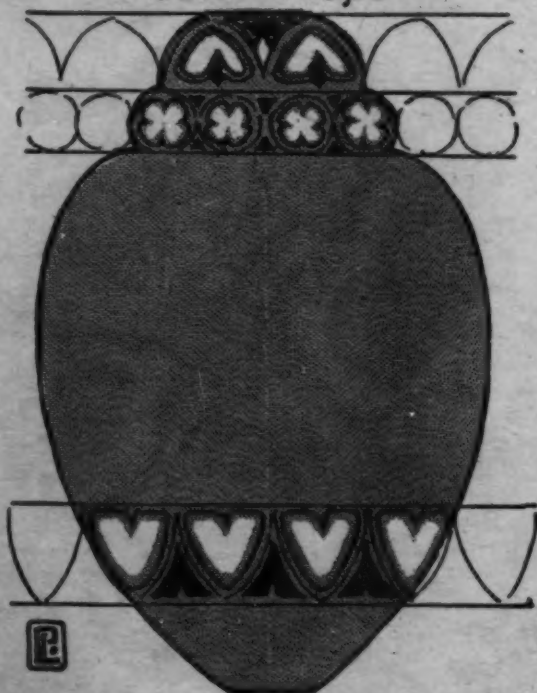
Tearing Use the thumb nail for tearing



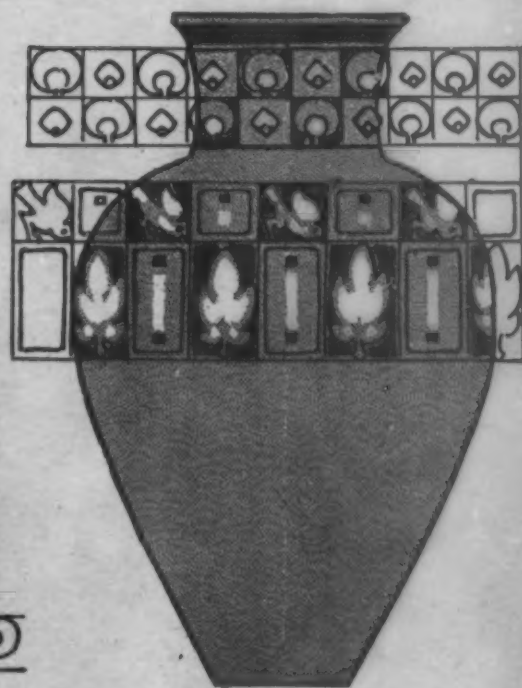
Cut the folded oblong along the bowl line



Plan decorations for each shape



Decide the best locations for the designs







PYRANEES

ITALY

MOORISH





NORMANDY

NORTHERN SPAIN

PORTUGAL

Margot Lyon



EGYPT



BABYLON



PERSIA

# POTTERY of the PAST



GREECE



ROMAN

MYCENAE



ITALY



FRANCE

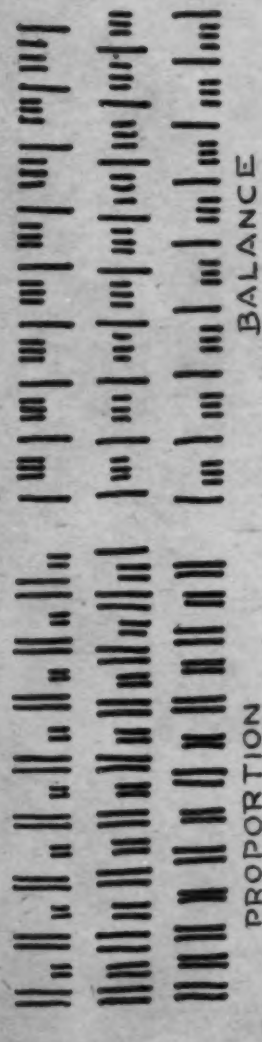
MODERN



MEXICO

POTTERY





PROPORTION

BALANCE



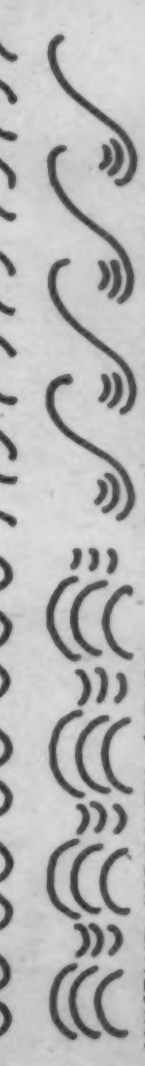
CONSTANT - STRAIGHT, VERTICAL, UNBROKEN  
VARIABLE - LONG, SHORT

CONSTANT - STRAIGHT, HORIZONTAL  
VARIABLE - BROKEN, LONG, SHORT



CONSTANT - STRAIGHT, DIAGONAL  
VARIABLE - BROKEN, UNBROKEN, LONG, SHORT

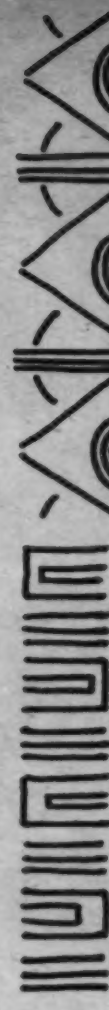
CONSTANT - CURVED, VERTICAL, UNBROKEN  
VARIABLE - LONG, SHORT



CONSTANT - HORIZONTAL, CURVED  
VARIABLE - BROKEN, UNBROKEN

CONSTANT - CURVED, DIAGONAL  
VARIABLE - LONG, SHORT, BROKEN, UNBROKEN

ALL THESE LINES ARE OF UNIFORM THICKNESS



CONSTANT - UNIFORM LINES  
VARIABLE - VERTICAL, HORIZONTAL, CURVED  
STRAIGHT, DIAGONAL LINES



CONSTANT - BROKEN LINES  
VARIABLE - WIDTH OF LINE, CURVED, DIAGONAL, VERTICAL, HORIZONTAL



CONSTANT - UNBROKEN LINES  
VARIABLE - WIDTH OF LINE, CURVES, DIAGONAL, VERTICAL, HORIZONTAL

# LESSONS IN CARTOONING

HARRIET WEAVER - BRIGGS SCHOOL - SANTA PAULA - CALIF.

## Study technique.

See how trees, buildings, yarn socks, grandstands, baseball bats, hurdles - everything in fact - is drawn by observing them yourself and by analyzing the work of master cartoonists.

## Learn simple perspective

"All level lines leading away from the observer vanish at a point on the horizon which is level with the eye of the observer." Here the observer is at a lower level than the figure. The vanishing point is at ground level.



Now the observer is at higher level than the figure. The vanishing point is above the foreground to be on eye level.



## Work some every day. Keep at it!

Spend a few minutes a day with just pen and brush and ink practicing strokes to make you more confident and your work smoother. Stimulating drinks and tobacco tighten your fingers and tremble your hand. Be steady!

Swing - swing - loosely - curves.

Circles - swing -

Then swing into

faces - men

hands -

swing -

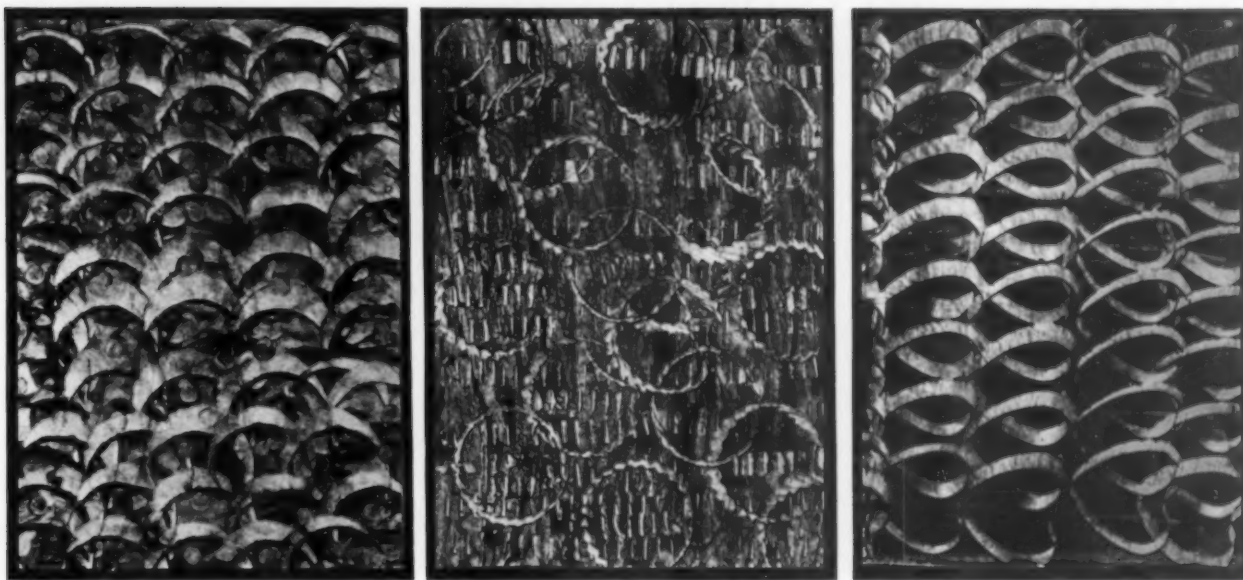
Swing -

Not attempting to make pictures but laying the best foundation you ever could. Swing at it. Play at it. It's fun!



## MORE ABOUT FINGER PAINTING

**SISTER M. AZEVEDA**  
Sister of Notre Dame  
St. Peter School, Cleveland, Ohio



Crinkled paper, cardboard edges, sponges, and cookie cutters were added as aids to finger painting in making these designs



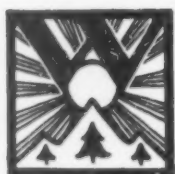
SOME INTERESTING FINGER PAINTING was produced by our eighth grade pupils. They became quite fascinated by this new decorative design work. Instead of using boiled starch, which is inconvenient to use in the classroom, we used wall paper paste as paper hangers use it. Two pounds for twenty-five cents.

- The flour is mixed with water and stirred to the right consistency which is that of a batter. Shelf paper or any other slightly glazed paper may be used. This is cut into about twenty-inch lengths. It is then placed upon the desk which has been previously covered with newspaper.
- A group of eight or ten children then moisten the top side of the glazed paper. A small amount of paste is placed upon the moistened paper, also a few drops of show card color.
- The children then proceed with whatever design they wish to make. Hands, fists, and even the forearm, start moving across the paper. Soon fantastic flowers, trees, weird lines representing grass, seaweeds, etc., appear.
- Cookie cutters were used in making shadow effects by pushing the cutter forward or backward. These made pretty all-over designs.
- Even the underside of the paper with its crinkled effect was considered beautiful.
- In some cases the children used water color and show card colors only. The background was treated with a sponge. The designs were made with tops of cans, potato or stick prints.
- This form of self-expression can be used with satisfactory results on wood. Many accidental effects that are often secured are startling. It is practically impossible to duplicate a finger painting, since each touch of the finger brings out new and unexpected effects in both composition and value arrangement, which makes this activity interesting not only to the child, but also to adult finger painters.



# A MOVABLE STILL-LIFE STAND AND DISPLAY SCREEN

JANE REHNSTRAND  
Head of Art Department  
Wisconsin State Teachers  
College, Superior, Wisc.



HERE LARGE ART CLASSES are accommodated in a small art room it is necessary to have compact and practical equipment. A bulletin board or display screen, with removable shelves for still life, has proved a very usable piece of furniture for an art room.

- The one pictured is five feet and ten inches tall and six feet and seven inches wide, and accommodates twenty sheets of paper, nine by twelve inches, or twelve sheets, twelve by eighteen inches, on each side.

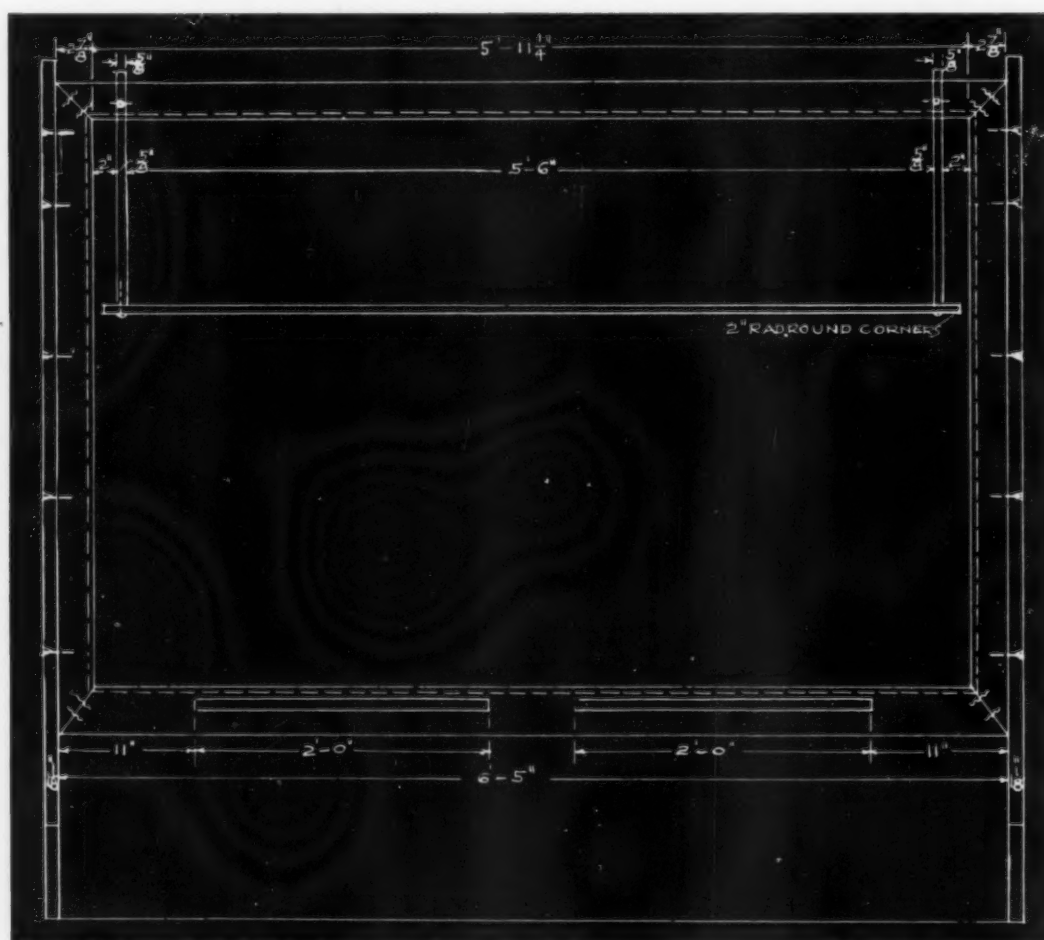
- Six screens will display a print exhibition of fifty plates when both sides are used. If you wished to show twenty-four large framed pictures, it would be possible on the six screens. One screen will accommodate four still life studies, as the shelves are arranged for both sides of the screen. The light may be easily regulated as the stands are light weight and furnished with gliders so that they can be easily moved. One screen can be used for from eight to twelve people—sometimes more, depending on placements.

- If this furniture is built in the Manual Arts department, there will be only the cost of the pine wood and celotex. Thumb tacks do not leave a mark on the celotex which is a great advantage, as exhibits are continually being changed. The neutral tone of the natural celotex is a fine background for color or black and white, and when the celotex becomes soiled it may be cleaned by rubbing the surface with a small piece of the celotex.

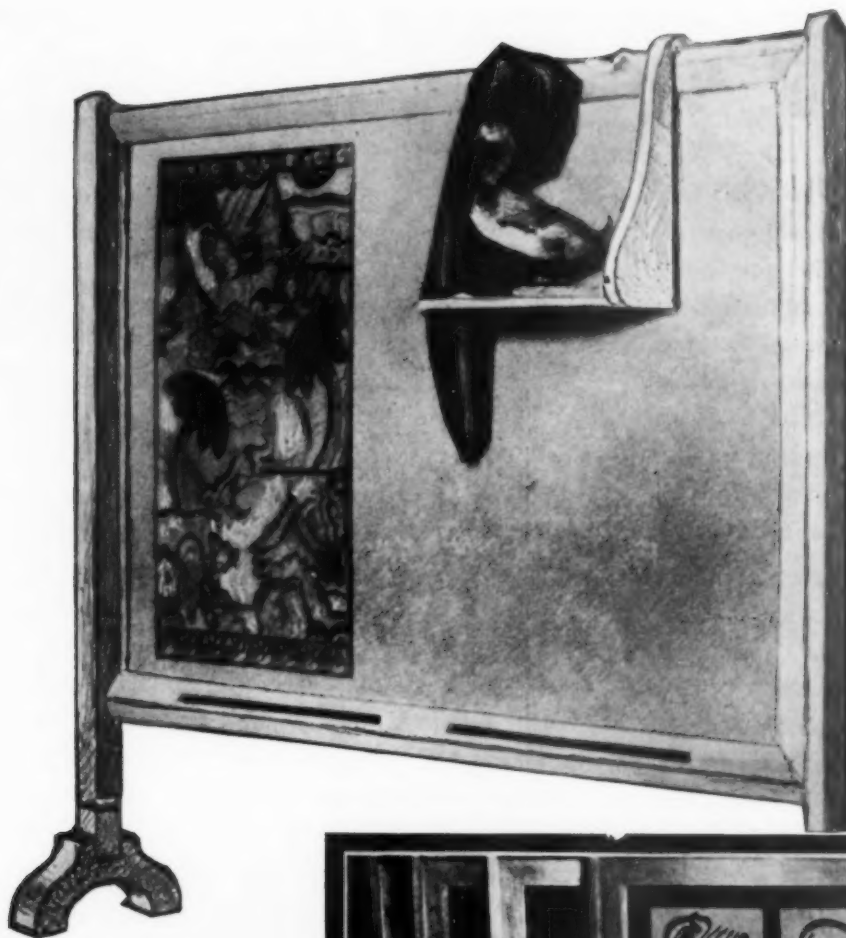
- When not in use the set of six screens fit together and occupy but a small space. Any classroom will find many uses for the above piece of furniture.

- Your hall or classroom may be quickly transformed into a temporary art gallery with a set of six of these screens.

SMALL art rooms may be enlarged in possibilities by the use of this combination exhibition screen, still-life shelves arrangement designed and found to be practical by Miss Jane Rehnstrand in her art classes.

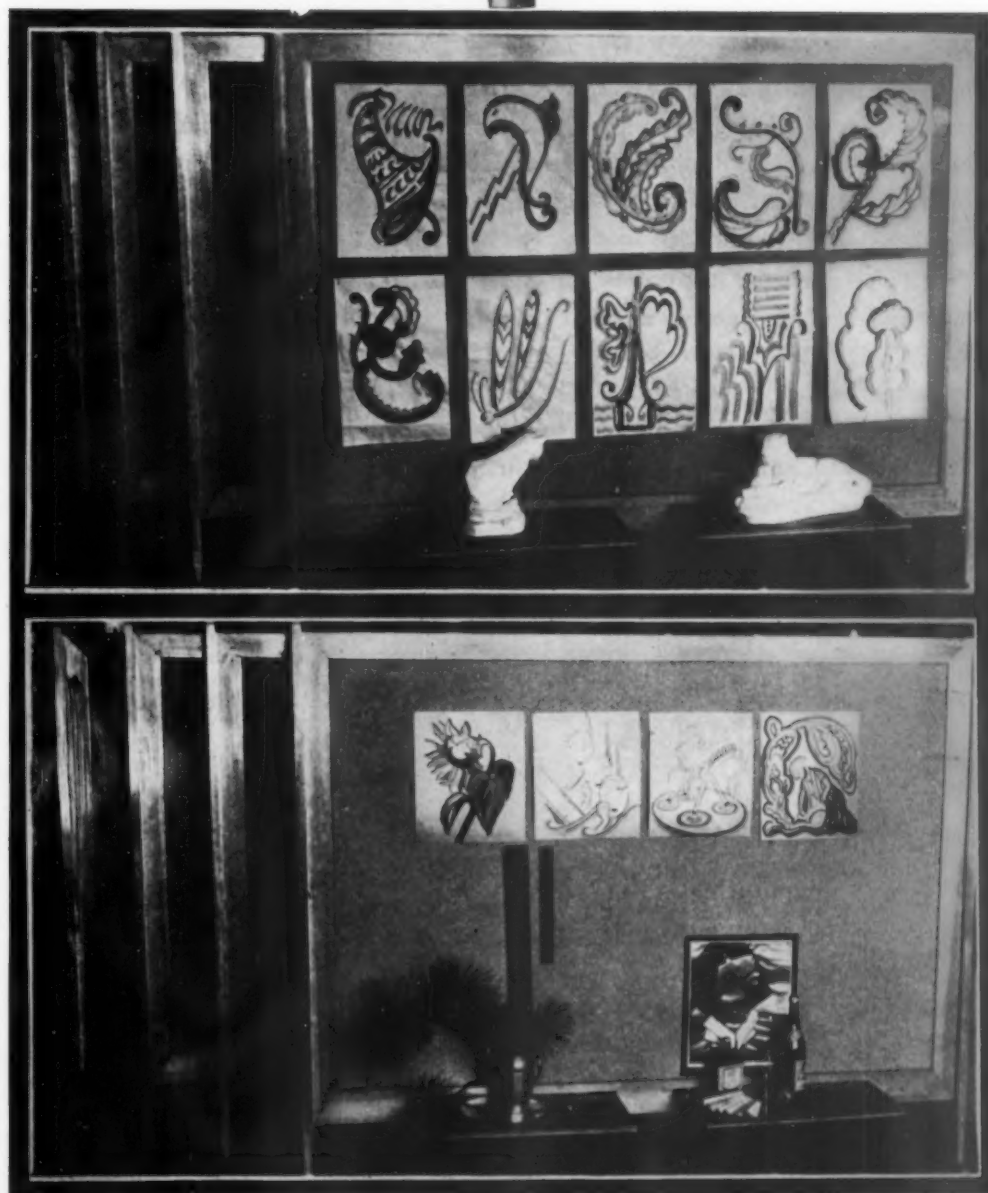
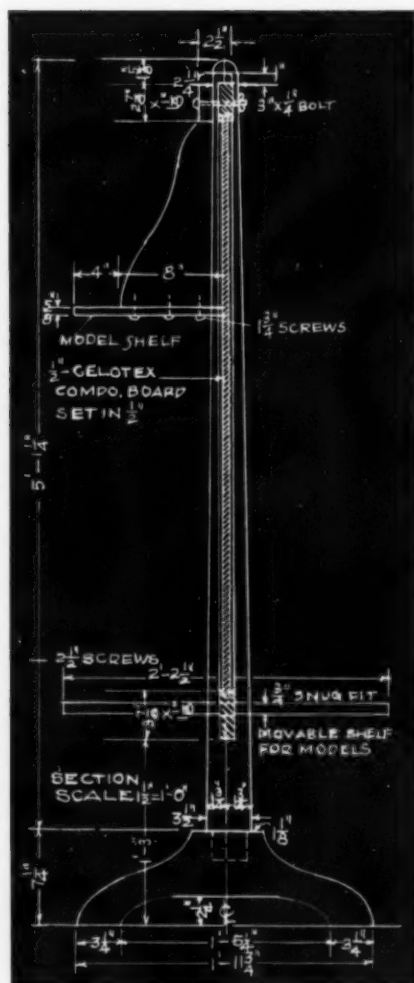






A HANGING shelf illustrated opposite may be used at the top of the screen beside the lower shelves inserted into the lower frame of the screen. The screen may be utilized in this way at the same time for a display surface for exhibitions, still-life, plaster casts and other art subjects.

The screens in this way may be utilized on both sides for art room needs, adding much more wall space within a limited floor space.



# BEAUTIFUL BEDBUGS

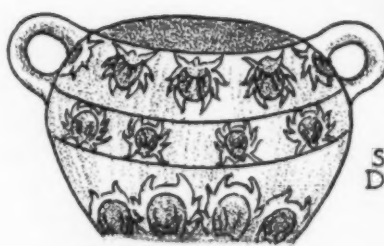
HERBERT T. LEWIS  
Maine Township High School  
Des Plaines, Illinois



ONCE UPON A TIME I believed that I might call myself a painter by profession (having had one-man shows in New York and Chicago), and an art teacher by avocation (having taught in two high schools and a college between prolonged painting trips abroad). But since 1929, I should not be a bit surprised to find that my avocation had turned fiercely upon me insisting that IT (teaching) should be my profession.

• Anyway, not long ago I had an exhibit in which one of my paintings appeared in the catalog under the title "Ash Can Symphony." It was "taken," as the layman says, from the locale of the after part of a shack in which I had spent the year painting abstractions. This was on a large peach orchard, and there was I painting symphonies of the elipses of ash cans in preference to the "blooming" peach trees in all their baby pink "beauty." I have not forgotten the many times adults have asked me what beauty I saw in ash cans, nor have I forgotten that I did see beauty in the relationship of their forms and the shadows cast by them. And recalling this, I resolved, as an experiment, to test my student's reactions to "ash cans."

• First I searched my mind for a typical object that the average person might consider beautiful. What would he consider non-beautiful? I decided upon the rose and the bedbug. Then, without warning, I asked my Art I students to design a vase, using for their decoration either roses or bedbugs—nothing else. Lice, fleas and cockroaches were also permissible as were all varieties of roses. With their finished design they were asked to hand in a short



First Design



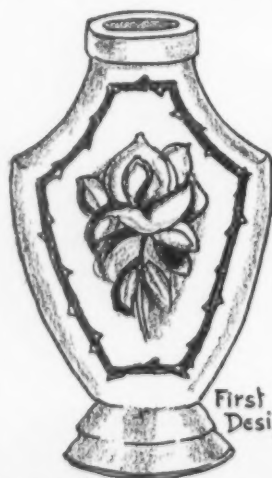
Second Design

theme justifying their choice of subject. These I tabulated with a good deal of interest. The majority chose the rose motif because, to them, the rose was beautiful and the bug was not. And "Who," many of them contended, "would like to go into a home where there were bedbugs on the vases?" Those who decided to uphold the lowly louse said in general that they did so because most of the class had chosen the rose and they wanted to be different.

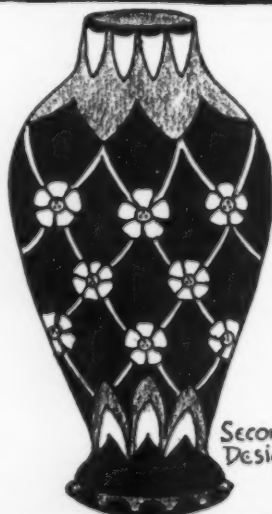
• Some fifty students worked on this project. Just one girl perceived my trap. She chose the bug, she said, because she thought that the subject was not important and that the bug would lend itself to a more interesting design than the rose, with its monotonous curves.

• I refrained from any criticism or suggestion during the working out of the designs. When they were all completed the drawings were put up for criticism. I divided them into two groups. In the first were all those that showed more or less naturalistic representations of either bug or rose; in the second group I placed all that showed some sign of translation into design. There were bugs and roses in both groups.

Concluded on page 11-a



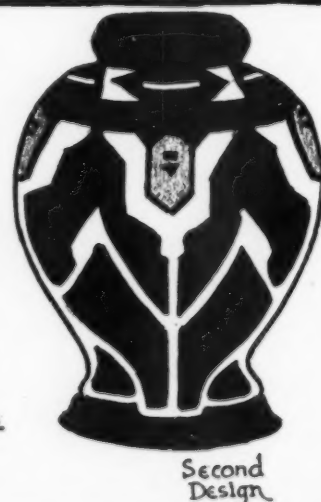
First Design



Second Design

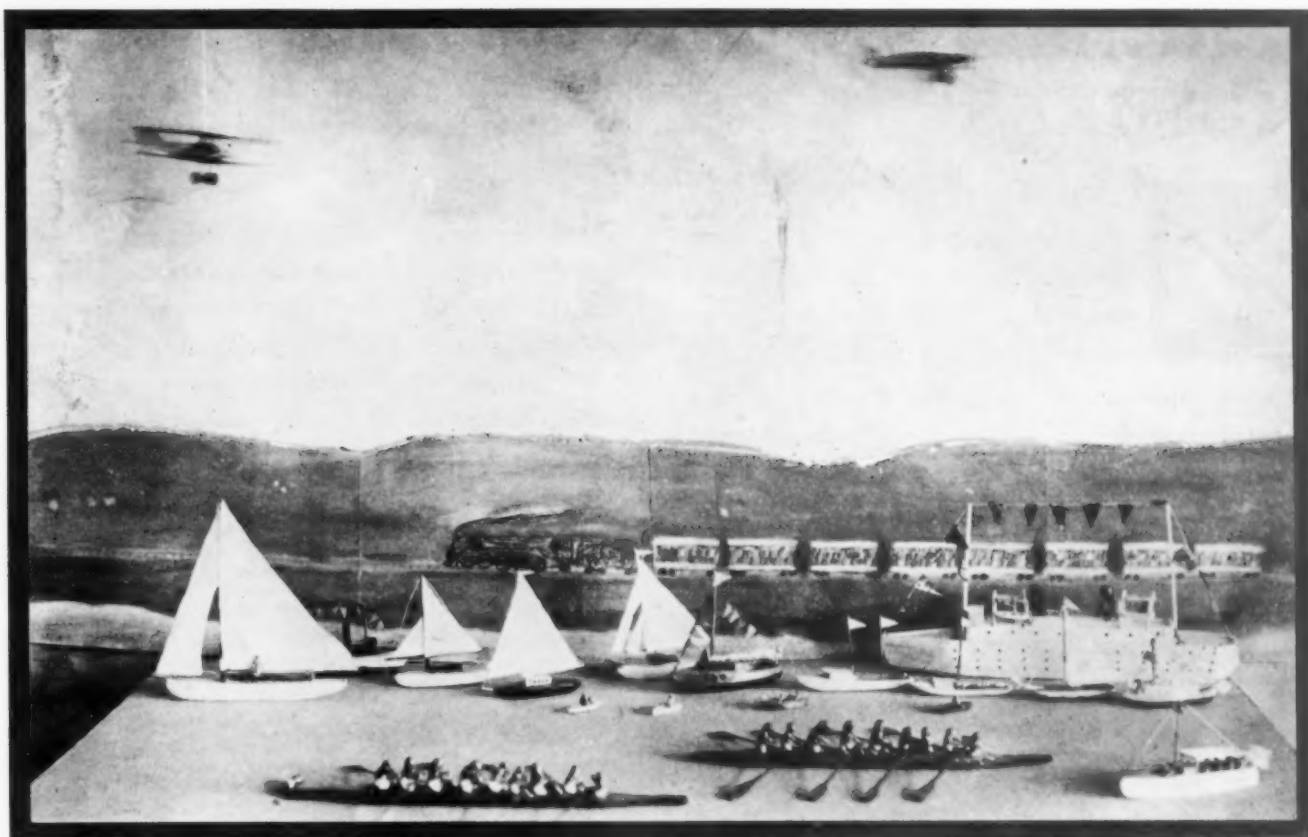


First Design



Second Design





## A PROJECT FOR BOYS

FRANCES SHEA, Teacher,  
ALICE S. BISHOP, Art Supervisor  
Nathan Hale School, New London, Conn.



THE BOYS WERE EAGER to work on some project. The former class had made airplanes and constructed a landing field which was a very attractive problem. Naturally, something different was wanted and since boys are equally interested in boats, and our city is noted for its fine harbor, it proved a simple matter to choose the activity. Also one of the most beautiful and colorful events is the annual Yale-Harvard Boat Race, so why not use that for our project? The instant interest and enthusiasm in the class settled the matter at once. What fun it was to see the building progress—steamers, sailboats, yachts, rowboats, power boats—the work table became crowded with craft.

- Then the shells, whittled from balsa wood, with such delightful tiny oars for the crew to use. But what should we do about that crew? We considered carving the figures from balsa, plastic wood, or even clay. We finally decided that the shortest and simplest way was to use modeling clay. The yellow proved best, as after modeling it seemed nearest flesh tint, and white paint made the rowing costume.

- A large piece of wall board was painted blue for the river, the reverse side of an old roller mat made the backdrop with sky, low hills and observation train, drawn on it with colored chalks.

- The spectator craft, decorated with tiny paper flags, anchored near the shore, and the shells containing the crews were placed in front.

- When the question, "What crew should be leading?" arose, a perfect uproar instantly started, each student shouting for his favorite college. When quiet was restored it was suggested that since Yale was our Connecticut University we have it lead. That did not seem quite pleasing to all, so it was finally decided to vote, and as Yale did have more supporters, the shell was placed slightly in advance.

- When this project was completed it was so interesting that a window on the main street was kindly donated and the project was placed there as an appropriate exhibit during race week. It attracted much attention and gave pleasure to the proud builders.

# PENCIL DUST PICTURES

CAROLYN HEYMAN  
Art Education Department  
State Teachers College, Buffalo, N. Y.



**MATERIALS NECESSARY** to make pencil dust pictures are: a few good medium or soft lead pencils; a sand pad; cotton; sheets of water color or other paper that hasn't a "shiny" surface and isn't too thin; and strips of paper that may be cut into desired shapes. You will probably need scissors, a paint brush and a drawing board.

- Plan your picture or design and cut the small strips of paper into the various shapes you wish. Then rub the lead pencils on the sand pad until there is a

small mound of lead dust. Place the paper strips where you wish the background of the paper to show through. Dip a piece of cotton into the lead dust and rub over the paper. The tone can be deepened by using more dust and by going over some places a second time. By moving the paper strips as you work, unusual effects can be produced. When the picture is finished, a wash of clear water is used to "fix" it. A wash of water color or one produced with water and soluble pencils will give rather an "eerie" quality. You will find that some of your most interesting results will be "accidental."



Pencil  
Reproduction  
Courtesy of  
Eldorado  
Pencils





Pencil  
Reproduction  
Courtesy of  
Eldorado  
Pencils

Sept.  
1937  
27

WITH pencil dust rubbed background on a semi-soft paper, patterns and illustrations may be produced by the "erasing" process. Cutting wedges from hard and semi-hard erasers and either wedging or pointing them will produce tools that are used as if they were white chalk. Every stroke must be planned and once placed may be enlarged but not removed. It is a fascinating process.



# SIMPLE BORDERS

Developed by the constant and variable factor method

WILHELMINA E. JACOBSON, Ph. D.  
Teacher, Pratt Institute, New York

See Source Material—"Open-up" Section, page 19, for Illustrations



IF A TASK is made simple enough it can be performed even by the person who believes he cannot do it. Suppose that in the field of art we had not got beyond the stage of embroidering stamped centerpieces; does that mean that we shall be able neither to create designs nor to experience the joy that comes from creating designs? No. We all know that great masters had to start from a simple beginning. And what about the mature person who has acquired the "I can't create designs" habit of thinking, but for some reason or other wants to learn? Can the beginning be made so simple that this person can gain confidence in her ability to create? Let us see what can be done about it.

- There are many ways of proceeding from the simple to the complex in art. One successful method, based on the constant and variable factors, has been recently developed. This method was used with mature college students who wanted to learn to create designs. Simple borders were developed as follows.

- The students had various articles they wished to decorate. To simplify matters those articles requiring a border treatment were accepted as the first problem. To illustrate the procedure let us consider the finger towels which some of the students made. First, they planned the size of the towel. This they did by cutting pieces of wrapping paper in various sizes and shapes, then selecting the one they liked best. Next they cut strips of paper to represent borders. These, too, were made in various shapes and sizes. The border patterns were tried out in a number of different positions on the towel pattern. Each one of these plans was discussed; the development followed the same procedure as described later in this article. With the size of the towel, the width of the border, and its placement decided, the next problem was: How shall the space be broken up so that it will make an interesting border?

- In our procedure we analyzed several line borders which the students had brought to class. This analysis of line resulted in finding the following factors: The lines may be straight or curved, they may have three directions—horizontal, vertical, or diagonal. These straight and curved lines may be

broken or unbroken, thick or thin, long or short, of uniform or non-uniform thickness. With this list of factors before us, we decided to select a few for the development of the first border. Straight lines that were unbroken, thin, of uniform thickness, and with the vertical direction became the constant factors we used. The long and short lines were chosen as the variables. A few borders were developed on the blackboard, then checked by the students to make sure that all the constant factors had not been changed and that the variable factors had been changed. The borders in Group I are some of those developed by the students following this demonstration on the board.

- With the chosen constants and variables as their guides, the students made quick pencil sketches of as many ideas as they could originate in about a five minutes' period. This number averaged about ten. Their designs were confined to the narrow space between the lines of ruled paper such as shown in Group I. The purpose was to place emphasis on the development of many ideas by an enforced simplified procedure. This method helped them to establish confidence in their ability to design. Each one of a number of the students reproduced her best border on the blackboard. These borders were made large enough for everyone to see and long enough to give the appearance of a border. From the discussion of the entire borders and of their separate motifs certain well known principles of art were evolved from such remarks as the following. (These remarks refer to the borders in Group I.)

- 1. "I don't like design I. It is tiresome with the lines so much alike." "Too much repetition?" I asked, interpreting the student's meaning in the one word REPETITION which symbolizes for every art teacher the well known fact that certain amounts of repetition may produce pleasurable effects while other amounts may produce unpleasurable effects.

- 2. "I like the double lines in border 1." PARALLELISM gives a quality which was liked.

- Some of the students liked CONTRAST—a fight—while others did not; some liked the closer relationship of the lines. This relationship of magnitudes I interpreted as PROPORTION.

Continued on page 11-a





### **GIANT SPRING BONNET**

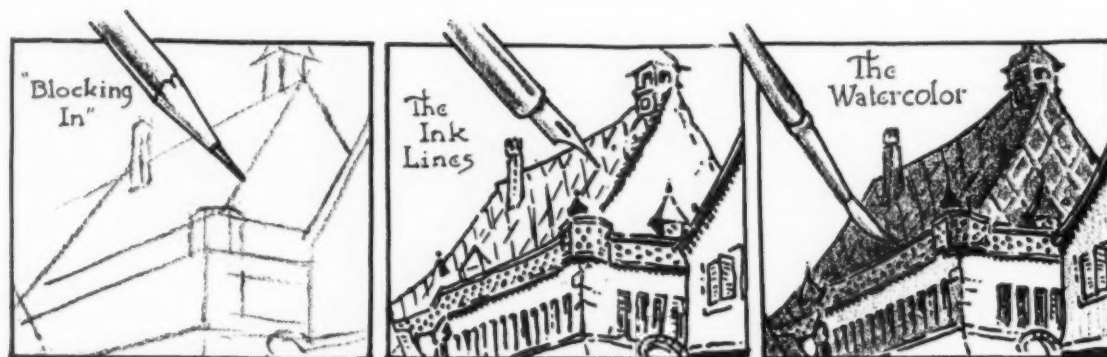
Even the Cactus becomes glorified with  
color and beauty during blossom time

PHOTOGRAPH BY JAMES GETTY, REDLANDS, CALIFORNIA  
MEMBER AND EXHIBITOR OF THE  
FAR WESTERN PHOTOGRAPHIC SOCIETY



Courtesy of The Davis Press "Art of the Book" Portfolio

Hansi, noted French painter and illustrator, produces his charming decorative illustrations with an outline in black or brown enclosing water color washes. The French publishers reproduce by hand much of the color through a series of stencils.

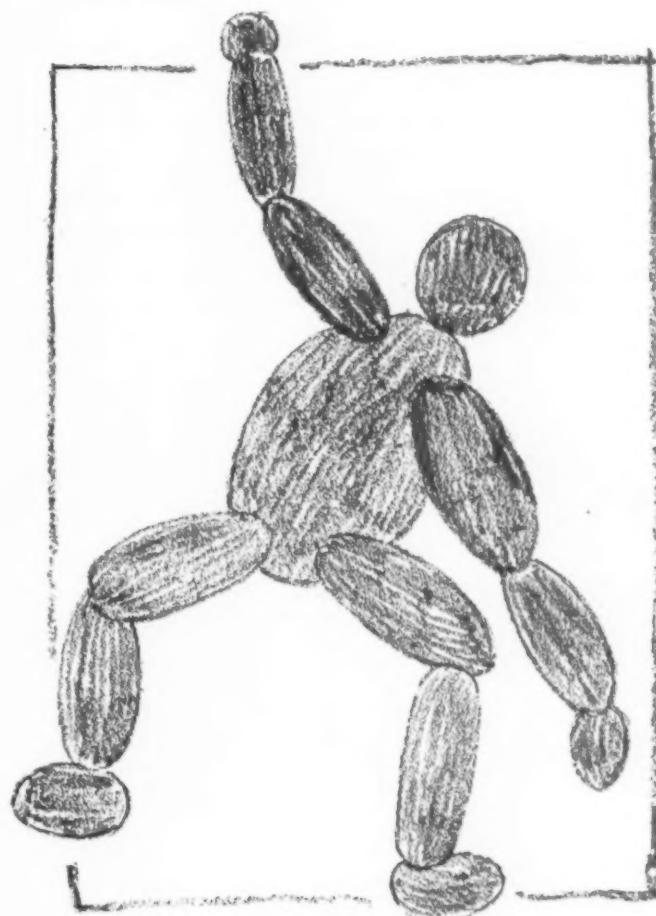
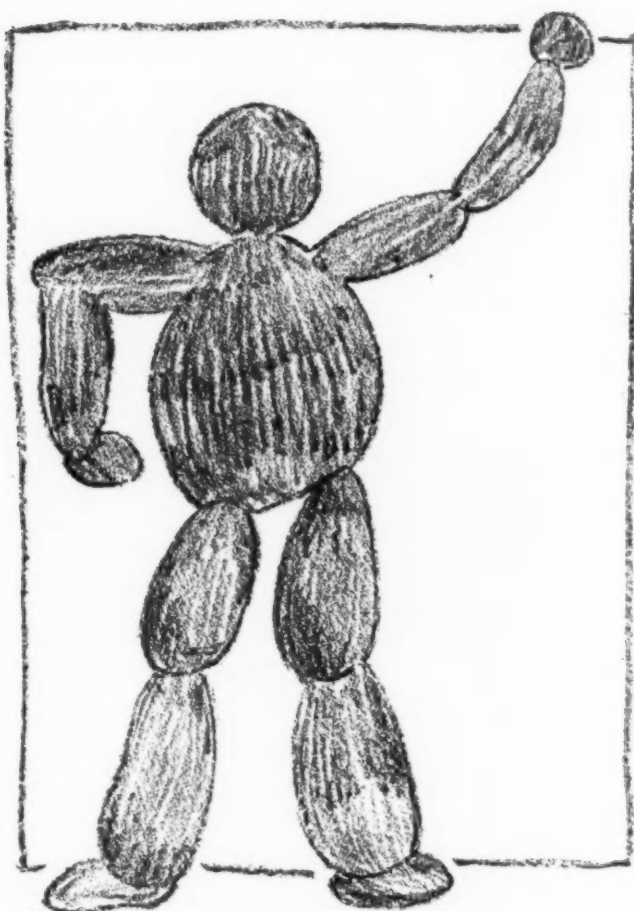


First the guide lines, then outlines in a waterproof ink and finished with the water color washes.



# FIRST GRADE AND THE HUMAN FIGURE

OLGA GONTHIER  
B. M. Palmer School  
New Orleans, Louisiana



**F**IRST GRADE and the human figure! Would this be a difficult problem or could it be kept simple and enjoyable? The need was there—children were making figures, but figures that were not in good proportion. So a start at drawing the human figure was made.

- The proportions were worked out according to a former edition of "School Arts" which proved to be of great value. From these proportions, were made the jointed figure. Then real fun began.

- The jointed figure was the clown, tumbling, jumping, standing on his head. And, all the while, putting the class in a state of high good humor, mingled with convulsive laughter. Then he became the traffic cop, with his hand raised to stop each wayward passerby. We even discovered that he could take exercise at a given command. All in all, we found him quite a remarkable fellow.

- From those poses, children made similar ones on paper. These were worked out like the jointed figure. A circle was used for the head, a large oblong for the body; two oblongs each for arms and legs, smaller

circles for hands and feet. The work was held up for discussion and criticism by the class and corrections were made until each drawing satisfied all. The figures were colored in mass in one color. A sense of proportion began to develop. The children began to feel how ridiculous it was to have a big body propped on impossibly small legs.

- After drawing in mass, the figures were dressed up. Since we were studying Indians and Pilgrims, it was a natural next step to dress the figures so. Features of the face were added.

- From this period, the children became very interested in drawing the human figure. Whenever there was extra time, figures were made. Children made them at home. In fact, the room was almost flooded with the human figure in different poses.

- We wished to create something big. So we decided upon, "The Indian War Dance." Then came discussion. Movies came to our assistance. One child had seen the tom-tom players in a similar scene. The children decided that the tom-tom players should be seated on rocks. The warriors should dance around a fire. Children love a sun or a moon in their

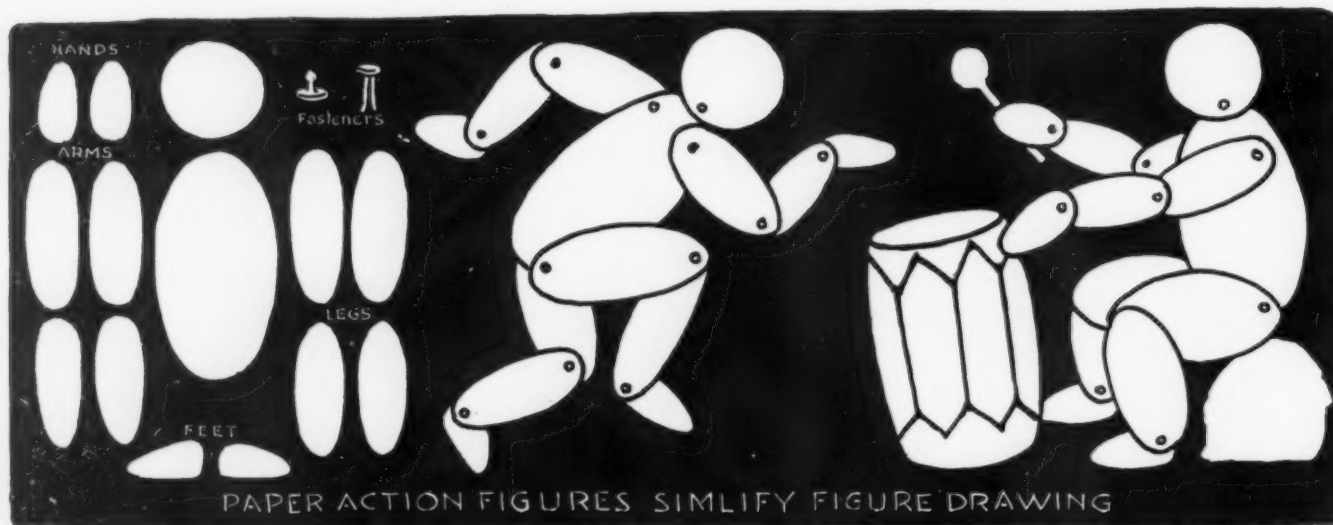
pictures, so a moon followed as this was to be a picture at night. Front, back, side views of the figure were needed in order that the warriors go around the fire. Drawings were made and corrections worked out until the work was satisfactory to the entire class.

- One child did the painting. He used his own judgment about the coloring, using alabastine paint. Sometimes he asked for suggestions and help from the other members of the class and the teacher. Then came a big problem, the painting was finished, but when we looked at it from a distance, the figures were lost in the background. So it was suggested that we use a black line around each Indian. This was done and proved satisfactory.

- The children were encouraged to create further pictures. This led to another picture, "The Dancer and the Drummer." And others are still being made.

- Even the underprivileged child found pleasure and enjoyment. One child, paralyzed almost from birth, became very interested and, even now, is working on a large mural of which she is taking full charge.

- Attempt was made to keep the work simple and on the level of the six-year-old child, to keep it interesting and vital, to develop a sense of proportion of the human figure, to make each child feel that he could find success in drawing the human figure.



## BEGINNING STILL LIFE IN OILS

(Concluded from page 11)

- In this lesson, (a) and (b) can be used as a separate lesson or as a single problem.

- Of the four photographs illustrating this problem two are of the group (at right angles and parallel to the light), and two of the paintings done from the groups. These paintings are by the same student and are one morning's work. They were painted the third meeting of the class.

- Lesson IV. Problem: to learn to see color changes.

- More objects and drapery can be used in this group. In charcoal, on a board, draw the group with form and value planes. Set up the palette and mix the main color with the knife. Using a quarter-inch brush and painting diagonal strokes, learn to observe minute changes in color. Heretofore, a plane was either one flat color or was made up of one stroke of flat paint. Now the plane may be made of any number of strokes depending upon the length of the plane. All strokes are equal in width and vary up to an inch in length. All strokes have the same direction and the spaces between the strokes are equal. Every brush stroke is made of a different color. If a middle value

of gray is the general color of the stroke, middle gray is the common denominator, and each stroke in the plane will be some variation of that gray, either a cool or a warm hue, depending upon the general tone and movement of the plane. This is broken color.

- The group in the photograph is composed of cold, warm, pure, gray, dark and light colors. The percolator is aluminum, the bottle dark green with an orange label, the cup vermillion, the apple yellow-green, and the drapery blue-green and gray-green. Unfortunately, the students are obliged to work from three sides of the group, instead of having the group arranged for a particular few. The paintings were done from two different views of the group. Only one picture was painted by each student at the fourth meeting of the class. The painting of the yellow vase and bottles was made by one of these same students on the twelfth meeting of the class at the end of the semester. In almost every case I am amazed at the amount of progress made by a student in a single semester, and whereas the work in high school would be on a small scale, I feel sure the results would be gratifying, and especially gratifying to the college instructor.









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## BEAUTIFUL BEDBUGS

(Concluded from page 24)

The students at once, and in unanimity, picked the second group as being the most interesting and BEST LOOKING, though some of the "best students" had drawings in the first group.

• After much consideration of the two groups, and studying reproductions of Minoan pottery (the octopus design in particular), the class arrived at the conclusion that it wasn't so much what the subject of a design was as how it was treated.

• After this clarifying discussion, each student redesigned his vase. First he worked out a new shape, as the silhouettes of the vases were also subject to criticism and discussion. Then, still loyal to his original choice of rose or bug, he developed an interpretation of his motif. The results were startling, especially in view of the fact that about ninety per cent of these students were freshmen and that the experiment was tried on them early in the school year, before they had absorbed more than a drop or two of their teacher's philosophy.

## SIMPLE BORDERS

(Continued from page 28)

• This discussion of principles led us to a more refined technique in our study of what constitutes beauty. Three variations were made of border 1, Group I, as illustrated below in the four borders showing proportion. The students made their choices and gave their reasons; Border 1 may represent the person who almost never agrees with us. Border 4 the person who almost always does. Borders 2 and 3 the person who disagrees part of the time. This discussion then led to the question "Which person would you prefer to live with? Which one would you rather see only occasionally?" We may like contrast once in a while or in a little thing like a small border where it cannot upset us greatly; but we may not like it in bigger things or where we are confronted by it all the time. Choices were made and reasons given, in the case of the group of three borders below, bringing about a realization that line arrangements can produce a sense of balance or a lack of balance which may be desirable or not desirable.

• This same procedure, followed in producing the borders in Group I, was used in nine other borders (Groups II-X) with different constants and variables. They were developed by the students, reproduced on the blackboard, discussed, and the art principles—proportion, balance, rhythm, emphasis, repetition, contrast, sequence, and parallelism—applied; other principles were also evolved. The borders in the ten groups show a procedure from a few factors with one variable to those which are more complex. The problem can be made much more complicated by including, in addition to line and, as used in some cases, dark and light, the other elements of art—form, color, and texture.

• After all of this practice in creating designs, the students were ready to think about their towels again. They either selected one of the designs created or developed another one by combining ideas from several of the sketches. These designs were enlarged to conform to the space the student had decided to decorate. They were carefully worked out on cross-barred paper,

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the size the cross stitches were to be made, then they were worked out in the color harmony desired. Next came the problem of selecting the fabric, and the yarn. This involved problems of color, dark and light, and texture. The task of transferring the design to the fabric and of working it in the cross stitch involved no particular difficulty.

• My interpretation of the student's verbally expressed reactions was based on the results of a study I had made, entitled: "An Experimental Investigation of the Basic Aesthetic Factors in Costume Design," and published in Psychological Monographs, Vol. XLV, No. 1, 1933. In this study my conclusion was: "Though the aesthetic impulse may be universal, it varies in degree with individuals and groups but it finds definite expression in the language of both the artist and the novice, and experts recognize in both of these the same meaning."

• Who can judge as to the satisfaction the students derived from this problem? Let them tell us in their own words: "I didn't know designing was so easy." "I am so proud of my designs." "I am going to decorate some towels I have at home." "This is something I have always wanted to do." (Remark made by a woman about fifty years old.) "This is fun."



...by the Editor

Contrary to common belief, Santa Fe, New Mexico, is a delightful climate during vacation months. Its altitude of nearly eight thousand feet with surrounding hills and pleasant canyons, and fine roads to its many pueblo and cliff dwelling sites, is one of the valuable art communities for art teachers to visit. European artists and archeologists always enthuse over Santa Fe, and a recent internationally known visitor, after crossing the continent, expressed more interest in Santa Fe and Taos in comparison with other American communities, because of their individualities.

My visit to the four art conventions during spring is one of most pleasant retrospection. First, the Pacific Arts with its spectacular setting in Yosemite Valley. The first night a snowstorm blanketed the valley with fairy magic, making

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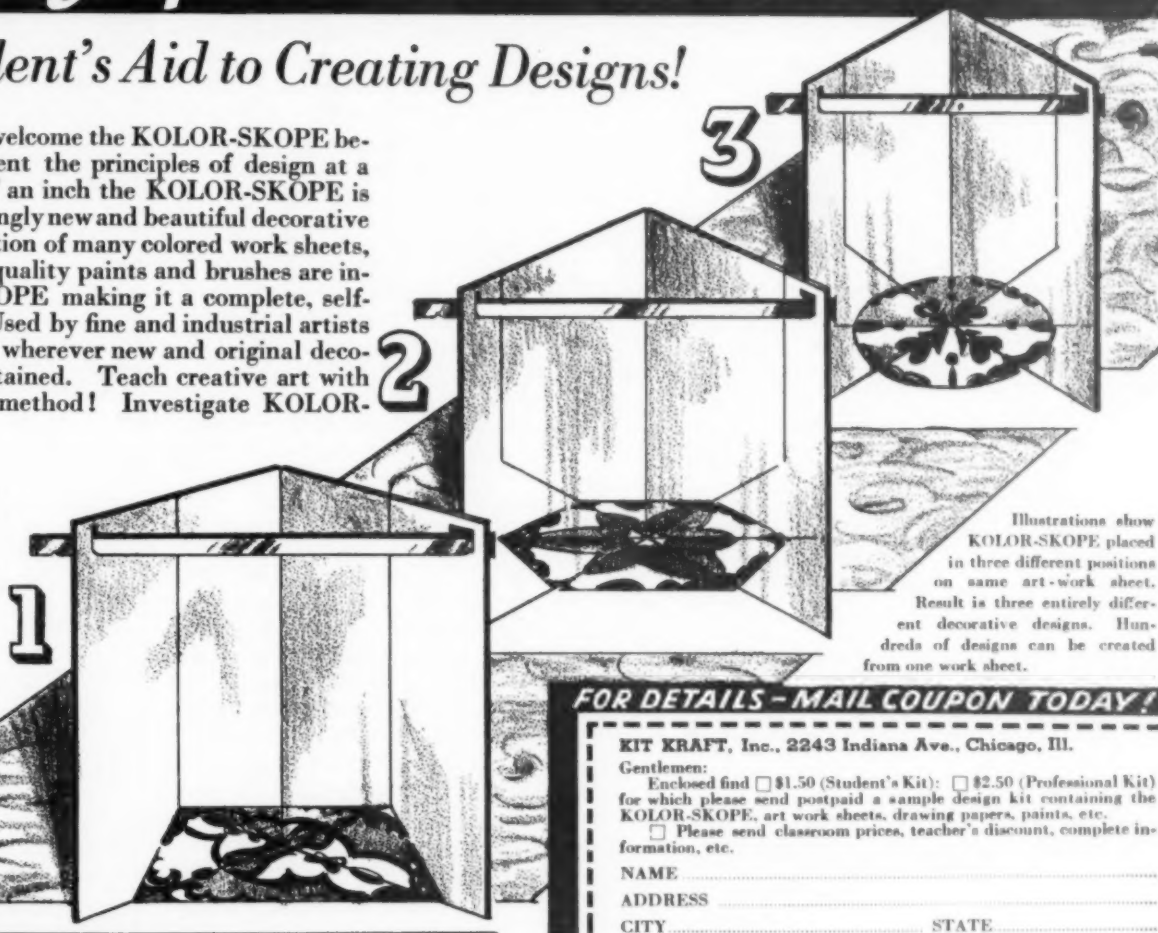
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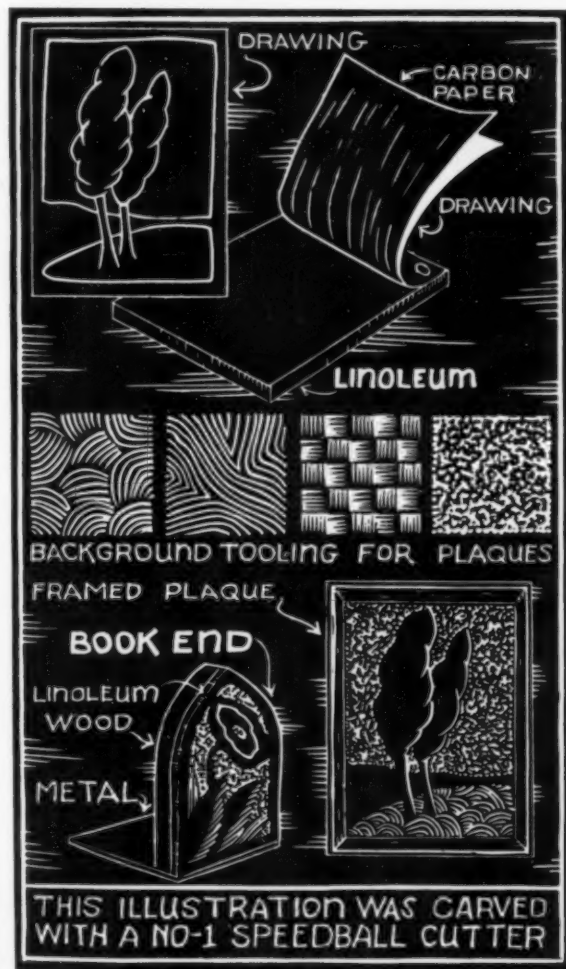
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indoors and lectures difficult, but the excellent programs were well attended. A unique exhibition program was developed because of lack of wall space. Each school submitted a portfolio of work. A tea and afternoon permitted an official description of the portfolio exhibits by the teachers. The portfolios were open for inspection during the day, the visitors being aided by an attendant. The plan resulted in a group of beautiful and originally planned portfolios in addition to the good class work included.

The Eastern Arts Convention was, perhaps, the largest of all conventions in membership. With the excellent idea of junior memberships there was constantly the feeling of youthful interest and vitality throughout the program. With Mr. Longyear and Mr. Ensign piloting the program, everything went through most successfully. Mr. Leon L. Winslow, gentleman, artist, teacher, Director of Art at Baltimore, heads Eastern Arts next year. *School Arts* offers its admiration and congratulations to Baltimore's art leader.

Western Arts is always a big, live hustling convention with some art program going on in several parts of whatever convention city it chooses. Between covering the Toledo Museum exhibitions and an art talk at a luncheon, connecting with the next program at the official auditorium, the *School Arts* Editor was traveling hatless in taxis most of the time. Everybody was enthused, and for friendly hospitality Western Arts excels. Jane Betsy Welling, art educator and author, will lead Western Arts the coming year, which bespeaks a notable program at Milwaukee in 1938.

The Southeastern Convention, set among the pine-covered hills at Raleigh, was a treat to the Editor with its flowering shrubs and ever natural southern hospitality. Big strides are being made in Southern Art Education, and with its inherent culture and natural aesthetic qualities, the South will yet lead in art in life, culturally and industrially. Its state school for teaching the textile arts proves practical vision with its art outlook. Miss Elizabeth Bethea adds another gracious, efficient leader to those who have headed the youngest of the art teachers' associations.

With four art associations there still needs to be an Inter-Mountain States Art Association for those sections unrepresented. Idaho, the Dakotas, Utah, Nevada, Wyoming, Montana, Arizona, New Mexico and Colorado, fast growing in art interest, rich in nature art, deserve a live active organization of their own. Either Pacific Arts or Western Arts are inconvenient for these states to reach, and this section deserves separate identity.

May all these separate organizations continue successfully. The great area of the United States of North America with its varying types of interests and different art needs, can encourage separate natural individualities only by retaining independent organizations. Nationalizing organizations only trends toward stereotyping teaching needs and methods. Such a trend is contrary to the healthiest need of art life, of freedom of art thought and that of an art related to the community activities.



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The Editor invites manufacturers of new or standard art materials to send him examples for experimentation and research in the School Arts Test Shop, for the possible creation or development of new uses for such materials in the classroom and studio. All materials for testing should be mailed to School Arts Editor, Stanford University, California

# ART HELPS

Subscribers who wish literature about the items mentioned in this column will receive it by asking School Arts, 101 Printers Building, Worcester, Mass., giving the reference number attached to the paragraph, and enclosing a 3-cent stamp for each request

We have been working with the Burgess Modeling Sheet in the School Arts Test Shop and think it has many possibilities. For one thing, it can be used as a mold from which to make plaster of Paris or color cement tiles. A good coat of waterproof varnish makes it durable for many repeated uses. Too, it can be filled in on the back with gesso or putty, glued to any stiff card and used for stamping leather through a clothes wringer. This new art material comes from the Burgess Battery Co., Chicago. (S-2)

Design Blox by the Design Blox Co., Kansas City, Missouri, is a silent design teacher. Three different shapes of blocks allow for hundreds of design arrangements and will entertain children and grown-ups, developing art ability and imagination. Small sets for a child or large sets for schools are available. (S-3)

The new art material "Fresco" by Binney & Smith is one of the mediums encouraging freer and bolder work in art classes. Its broad felt pad "brush" requires subjects being done in a broad way, creating both a decorative technique and finished quality. (S-4)

The Devoe material of "Aqua Pastel" gives a crayon stick with a square flat surface which supplies a broad stroke. By using the corner of these square crayons, narrow lines are also possible. The set makes a compact sketching outfit for those traveling and enables sketching to be easily accomplished when one is "traveling light." (S-5)

The new etching press designed and manufactured for use in art classes or studios by Practical Drawing Co., was given a thorough test at the School Arts Test Shop, and found capable of good prints from a plate as large as 6 x 8 inches. The press is durably built but so compact that it can be easily taken along on vacation trips by the artist-etcher for "proofing" his plates. It can also be used for printing block prints, thereby serving two purposes. (S-6)

Lettering pens are being largely used the world over for new pen and ink effects. A group of art work received at School Arts Studios from

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Vienna shows many fine examples of strong, interesting work with lettering pens and these will appear in School Arts numbers. There is room for more strong pencil work in school classes and the use of graphite sticks is becoming popular among progressive art teachers toward such results. (S-7)

Professional artists and art teachers are enthusiastic over the new painting crayons by the American Crayon Company, known as "Payons." These may be used to make detailed crayon drawings, brilliant water color sketches, or effects having a combination of both crayon and water color techniques. One can quickly dissolve Payon shavings in water for water color sketches or they may be dipped in water and painted from the end of the sticks. (S-8)

Dennison, of Framingham, Mass., have found more art uses for paper than any other concern. Their suggestions for art teachers, especially for those in primary grades, include a wealth of things to fit every occasion from birthdays to pageants. Crepe paper ideas for children to make for holiday projects are many, and fifty-one colors of paper to make them in are available. (S-9)

A new item made by Kit Kraft, Inc. of Chicago is the "Kolor-skope." It is available in kit form and consists of convenient size hinged and adjustable, highly polished metal reflectors, colorful design sheets, paints, brushes, drawing paper, etc. By simply sliding the metal reflector to and fro across design sheets, thousands of beautiful designs are created. This new, decorative design kit makes it possible for any boy or girl to create new designs—just like magic! Fascinating new ideas for wallpaper, book covers, illustrations, etc., can be created in the twinkling of an eye. It's more than just a toy! It's good wholesome, educational fun for the entire family. Modern art teachers welcome "Kolor-skope" because it teaches the students the principles of design and stimulates the desire for original decorative effects. "Kolor-skope" is used by fine and industrial artists and also commercial designers whenever new artistic effects must be obtained. (S-10)

The Bureau of University Travel has recently published the first number of what is planned to be an Annual Bulletin as a means of more intimately communicating with former patrons and those who are termed of the "Alumni body." This first issue is certainly interesting to all who have ever enjoyed the experience of foreign travel under the guidance of this Bureau. The history of the Bureau, written by Doctor Powers, has the first position, as it should. The death in December last of Harry Huntington Powers cast a shadow over all undertakings of the Bureau. This first number of "Butravia," as the publication will be known, is in the character of a memorial to this wise and far sighted man who had been the founder and the very essence of cultural travel as idealized by him in this living organization. A copy of "Butravia," or other interesting literature will be forwarded to those of our readers requesting (S-11).

It is a great relief to pass from the extravagant "bally hoo" of the radio advertising of mediocre commodities to the intelligent, cultural presenta-

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tion of really good things by the man who knows whereof he speaks. We are thinking now of the advertisement in this issue of School Arts of the Koh-I-Noor Pencil Company. Mr. Julian Michele, the artist and author of the "story" accompanying, has approached his audience in a co-operative and instructive spirit, which intelligent people, though learners, will enjoy thoroughly. There is no reason why advertising should not be as educational as the editorial section of a magazine.

Mr. Michele has told in a few words why he did certain things. Whether all agree with him is far from the point. All who read these ads will profit as they analyze and compare their own with his point of view. Future contributions will be anticipated with interest. (S-12)

Here is something new—something different. You have been making things of leather for a long time—beautiful things, too; but the same things—billfolds, book covers, key holders, purses, etc. Now the ladies are demanding something different—things ornamental for costume decoration—buttons, buckles, brooches, clips, belts, earrings, bracelets; also little gadgets for the house, like curtain pin backs, shade pulls, drawer pulls, table mats; a thousand and one new practical ornaments, which they can make themselves. "The answer to the maiden's prayer" is found right here in Worcester at the Leathercraft Studios of Graton & Knight. They have prepared a complete Ornament Kit which will enable you to make 15 or 20 gadgets at a cost of, well, no more than you would pay at the "five and ten." This kit contains an assortment of metal fittings, many pieces of assorted shaped cowhide, and complete instructions. Ask for some of their valuable literature. (S-13.)

"Guide for Recreation Hand Crafts" is the title of a new book for use in schools, on playground and recreation centers, and in the home. The book gives full instructions for making beautiful things, using these processes: painting on textiles; screen printing; block printing; pyrography and wood painting; soft copper work; and making and manipulating marionettes. Fully illustrated, with designs and pictures showing articles that have been made and finished by the mastery of these Arts. It is a good book to own for daily use and reference, and costs only \$1.75. The author is A. Picareff, a noted authority on handicrafts, and it is distributed by Bachmeier & Co., New York City. (S-14)

Dorchester Pottery Works is an old New England institution with a new vision. From the manufacture of the ordinary earthen flower pot this progressive concern has introduced new items in pottery for home and garden and ornamental ware. But the feature of greatest interest to School Arts readers is the fine modeling clay which they supply for school use—a clay of special mixture which will produce pottery like that which has made Dorchester Pottery famous. (S-15)

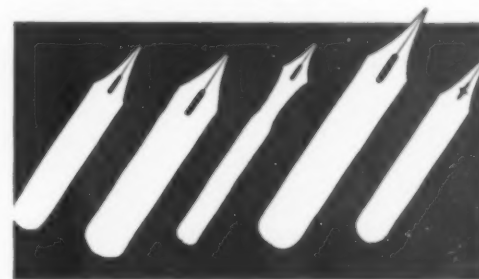
How many states are interested in promoting the development of home industries and handicrafts, we do not know; but the League of New Hampshire Arts and Crafts is certainly an organization worthy of the study and possible emulation of other states. It seems to have been the first state to finance and encourage a state-wide program.



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